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Science and Art Department of the Committee of Council on Education.

CATALOGUE

OF THE

SPECIAL EXHIBITION OF WORKS OF ART

OF THE

MEDIÆVAL, RENAISSANCE, AND MORE RECENT PERIODS,

ON LOAN

AT THE SOUTH KENSINGTON MUSEUM,

June 1862.

EDITED BY J. C. ROBINSON, F.S.A.,
Member of the Academy of Fine Arts of Florence and of St. Luke at Rome, etc.,
SUPERINTENDENT OF THE ART COLLECTIONS OF THE SOUTH KENSINGTON MUSEUM.

REVISED EDITION (JANUARY 1863).

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PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

Copy of Minute directing the Formation of the Collection.

Special Exhibition of Works of Art on Loan, 1862.

At South Kensington, the 19th day of June 1861.

By the Right Honourable the Lords of the Committee of Her Majesty's most Honourable Privy Council on Education.

The forthcoming International Exhibition of 1862 being likely to cause a great increase in the number of visitors to the Museum, and as the New Courts, now in course of construction, will by the time of the opening of the Exhibition be ready to receive collections, it is desirable on that occasion to extend, in a special manner, the system, which has hitherto been so successful, of receiving fine Works of Art on loan.

It is therefore the intention of the Department to assemble together in 1862 a special collection of Works of Art, in categories analogous to those represented in the Art Museum, with the view, more particularly, of bringing together for temporary exhibition the finest known specimens of their several kinds in this country. Without for the present setting forth any definite scheme, objects in the following categories may be specified :—Decorative works in metal of the Mediæval and more recent periods ; gold and silver plate. Bronzes. Decorative arms and armour. Jewellery. Enamels. Earthenware and Porcelain. Carvings in Ivory and other materials. Decorative furniture, Miniatures, &c.

Mr. J. C. Robinson, the Superintendent of the Art Collections, is charged with the execution of this Minute.

By order of the
Committee of Council on Education.

Henry Cole, *Secretary.*

[1495—506—6/63.]

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Substance of Minute dated March 1862.

Special Exhibition of Works of Art on loan of the Mediæval, Renaissance, and more recent Epochs.

The Lords of the Committee of Council on Education have directed the formation, at the South Kensington Museum, of a Collection of Fine Works of Art, of byegone periods, on loan, to be opened in June 1862, and have invited the assistance of noblemen and gentlemen, eminent for their knowledge of art, in promotion of this object. The following have consented to act as a Committee :—

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The practical carrying out of the exhibition is intrusted to Mr. J. C. Robinson.*

Objects in the following classes will be received :

1. Sculpture. Works in marble and terra-cotta of the Mediæval and Renaissance periods, and of the 17th and 18th centuries.

* Mr. R. H. S. Smith, A.M., F.S.A., Assistant Keeper of the Art Collections, was appointed Secretary to the Committee.

2. Carvings in wood, ivory, lithographic stone, &c.

3. Bronzes. Statuettes and decorative objects. Italian portrait-medallions and bronze relievo plaques.

4. Decorative Furniture. Mediæval and cinque-cento carved furniture. Marqueterie, inlaid and carved ebony furniture of the 16th and 17th centuries. "Boule" and Florentine "pietra-dura" furniture. Works of the artist cabinet-makers of the 18th century, Riesner, Goutière, David, Chippendale. Ormolu mounted furniture, inlaid with Sèvres porcelain, Wedgwood-ware plaques and medallions, Japan lac, &c. Ornamental caskets or coffrets of various epochs and materials.

5. Decorative Metal-work in general. Locks, keys, handles, caskets, &c. Damascene-work, Arabic or Saracenic damascened vessels, works of the Milanese and Venetian cinque-cento artists. Embossed pewter vessels of Briot and others.

6. Goldsmiths' Work. Decorative plate of the Mediæval, Renaissance, 17th and 18th century periods. Mounted nautilus shells, cocoa-nuts, ostrich eggs, &c. Old English plate. Mounted earthenware jugs, &c., of the Elizabethan period. Objects of ecclesiastical goldsmith's work, chalices, reliquaries, monstrances, &c.

7.—Jewellery, Lapidaries' Work, etc. Personal ornaments; brooches, pendants, bracelets, finger rings. Jewellery of ancient Irish origin. Vases, &c. in rock crystal, onyx, and other precious materials, mounted in gold and enamels. Snuff-boxes, etuis, miniature cases, chatelaines, seals, and similar objects of 17th and 18th century "bijouterie."

8.—Cameos and Engraved Gems of the Mediæval and Cinque-cento periods.

9.—Nielli and impressions from ancient niello engravings. Objects and utensils decorated with niello-work.

10.—Decorative Clocks and Watches.

11.—Decorative Arms, Armour, and Accoutrements.

12.—Implements and Utensils of Ornamental Cutlery.

13.—Mosaics.

14.—Pottery. Hispano-Moresco lustred earthenwares. Italian Majolica wares. Persian enamelled pottery. Faïence of *Henri deux*. Faïence of Bernard Palissy. German enamelled stonewares. Dutch and Flemish stonewares. Wedgwood wares and other decorative earthenwares of English origin. Decorative porcelain of various European manufactories, especially of Sèvres and Chelsea.

15.—Glass. Mediæval enamelled glass vessels of Oriental origin "Saracenic," or Arabian, and Persian. Venetian enamelled glass vessels of the 15th and 16th centuries. German and Flemish, or Dutch enamelled glasses, 16th and 17th centuries. Glass wares in general—Venetian, Bohemian, Dutch, Old French, &c. Painted or stained window glass.

16.—Enamels.—Cloisonné enamels of the Byzantine or other early Schools. Champlevé enamels, German or Rhenish Byzantine, and of the School of Limoges. Mediæval translucent enamels on gold and silver. Italian quattro-cento painted enamels. Venetian enamelled wares. Painted enamels of the school of Limoges. Miniatures and other enamels of the 17th and 18th centuries; works of Petitot, Bordier, Dinglinger, and others.

17.—Objects in Ancient Lac-Work, Varnish Painting, etc.

18.—Musical Instruments remarkable as objects of artistic decoration.

19.—Textile Fabrics in general. Articles of costume, lace, &c.

20.—Bookbindings: objects in stamped or incised leather.

21.—Portrait Miniatures, especially by English masters of the 16th, 17th, and 18th centuries.

22.—Illuminated Manuscripts and separate illuminated miniatures, detached pages, initial letters, &c., especially illuminated manuscripts of Anglo-Saxon, ancient Irish, and mediæval English schools.

23.—Original Designs, drawings and models for works of decorative art.

(1.) As the intention is less the formation of a very extensive collection than that of an extremely select and *systematic* one, it is obvious that the reception of unnecessary or duplicate specimens must be avoided, and that on the other hand the most careful consideration should be exercised in the selection of the real and acknowledged treasures of art alone desired on this occasion. These desiderata, however, can only be attained by the kind co-operation and acquiescence of the possessors of valuable works in the practical methods devised for carrying the exhibition into effect.

It is therefore hoped that the possessors of fine works of art, who may be disposed to lend them for the gratification and instruction of the public, will kindly consent to allow such works to be selected from their collections as may be specially asked for, in accordance with methodic lists, which it is intended to complete, if possible, before any specimens are actually removed.

(2.) All expenses attending the removal of objects to the Museum and their return at the close of the exhibition will be defrayed.

(3.) In every case, where necessary or practicable, objects will be packed and removed in charge of the proper responsible officers of the Department, and returned in the same manner.

(4.) The exhibition will be kept open from June to October, and it is hoped that lenders will be disposed to leave their contributions on view during that time. It is not, however, intended to depart from the original rule of the Museum in reference to objects received on loan, namely, that contributors, if desirous, may reclaim their loans at any moment.

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NOTICE.

THE following Catalogue was originally brought out in five parts, which appeared at intervals, as the materials for them could be procured.

The order in which the sections occur, therefore, depended rather on their relative completeness at the early period of the collection of the objects, and on the convenience of the writers who have aided the Editor in his task, than on any plan of arrangement which he could have laid down for his guidance. Several sections have been supplemented by addenda, consisting chiefly of objects, the late arrival of which prevented their insertion in the regular order; others not easy to class, will be found under the head of "Miscellaneous." A general index of names of lenders and objects is now appended.

Considering the hurried manner in which every section of the work was necessarily produced, it is certain that numerous errors, doubtless some regretable ones, must have occurred. The preparation, however, of a really adequate descriptive catalogue of such a vast Collection would have been the work of years, rather than of a few months; and the fact that each writer zealously did his best to complete his task at the earliest possible moment, in order that the descriptions might be available to the public, whilst as yet the objects themselves remained on view, must be accepted as the best apology for shortcomings.

As will be seen from the lists herein, the number of contributors to the Collection was about five hundred, and the actual number of specimens contributed may be computed at upwards of nine thousand, whilst the number of visitors to the Exhibition, from June to November inclusive, was nearly nine hundred thousand.

INTRODUCTION

(TO THE EARLIER EDITIONS).

The difficulties attending the assembling together, from all parts of the Kingdom, of the diversified objects composing the present collection, rendered the preparation of a Catalogue, in time for the opening of the Exhibition, quite impracticable. It was found to be impossible to obtain sufficiently precise information respecting the objects about to be contributed, to enable detailed preliminary lists to be prepared, whilst the postponement of transmission of a great proportion of the specimens, until the latest moment, rendered the work of arranging the collection for exhibition, of itself sufficiently onerous.

The necessity for a catalogue, however, was evident, and the present instalments are an attempt to supply the want, at all events, as speedily as circumstances would allow.

The names of the writers of the several sections precede the same. It is intended to issue further parts with as little delay as possible, rather than to await the completion of the entire work.

The Editor takes this opportunity of gratefully acknowledging the invaluable aid and assistance rendered by the members of the Committee, in respect to the work of obtaining loans, many gentlemen having, indeed, taken charge of, and conveyed from considerable distances, objects of great delicacy and value. A complete list of the Committee precedes this notice.

The active co-operation of his colleague, Mr. R. H. S. Smith, and of the Rev. James Beck, in like manner calls for special recognition.

The liberality and public spirit of the owners of the treasures now brought together need no comment ; applications for loans were, almost without exception, responded to with the utmost readiness, and, indeed, the only difficulty was to restrict the contributions, offered on all hands, within the limits of the space to be filled.

CATALOGUE.

Section 1.

SCULPTURES IN MARBLE, TERRA COTTA, &c.

By J. C. Robinson.

No. 1. Colossal bust in terra cotta, of Lorenzo de Mediei, "Il Magnifico." Contemporary 15th century Florentine sculpture. Height, 2 ft. 1 in. Lord Taunton.

No. 2. Colossal bust of King Charles II., in statuary marble. Contemporary sculpture, signed "Honoré Pelle, fecit." Height, 4 ft. 3 in. H. Durlacher, Esq., Bond Street.

No. 3. Vase, sculptured in white marble, the drum encircled by a frieze of amorini in high relief. Freneh, period of Louis XIV. (Signed "Nieolaus Coustou, fe. 1699.") Coustou was born at Lyons, and died in Paris in 1733. Height, 4 ft. in. H. Durlacher, Esq., Bond Street.

No. 4. Profile portrait of a female, basso relievo in marble. Florentine seulpture, period or school of Donatello. Height, 18 in.; width, 13½ in. Henry Vaughan, Esq.

No. 5. A Pietà, or group of the Virgin, supporting the body of our Saviour; seulptured in alto-relievo, in Nero-antico, highly polished. Italian sculpture of the first half of the 17th eentury. Length, 14½ in.; height, 10 in.
W. Stuart, Esq.

No. 6. Statue or group in the round, in terra cotta, the drapery and aecessories enamelled; a female with two ehildren, an impersonation of Charity. "Della Robbia ware;" in all probability a work of Luea Della Robbia himself; eirca 1460. Height, 3 ft. Henry Danby Seymour, Esq., M.P.

No. 7. Bas-relief in marble; the Centaur Nessus carrying off Dejanira. Italo-Flemish, 17th century sculpture. Height, 14 in.; width, 10½ in. Mrs. Palliser.

No. 8. Life-sized bust of a laughiug girl, in terra eotta; painted in oil, in imitation of the life. German seulpture, eirca 1560. Height, 13 in.
Her Majesty the Queen (Buekingham Palaee Coll.).

No. 9. Group of a Satyr and a Bacehante; highly-finished model in the round, in terra-eotta, by Clodion. Freneh, period of Louis XVI. Height, 21 in. George Field, Esq.

No. 10. Companion group to the preceding. Height, 21 in. George Field, Esq.

Nos. 11 & 12. Pair of long friezes ; Tritons and Sea Nymphs ; relievi in terra cotta, by Clodion. Length, 5 ft. ; height, 13 in. GEORGE FIELD, ESQ.

Nos. 13 & 14. Terra-cotta models of "La Notte" and a male recumbent figure, reduced from the marble statues on the Medici tombs. Ascribed to Michael Angelo, doubtless 16th century Florentine sculpture. Length, 17 in.

EARL SPENCER (from Althorp).

Nos. 15 & 16. Two half-length statues of Angels, in marble, of "small" life size. Italian quattro-cento sculpture ; said to have been brought from a destroyed tomb or altar-piece, formerly in the Duomo of Perugia.

H. S. NUGENT BANKES, ESQ.

Nos. 17 & 18. Wax models of the statues of Lorenzo and Giuliano de Medici, from the Florence tombs. 16th century Florentine sculpture, ascribed to Michael Angelo. Height 2 ft. 2 in. SIR HUGH HUME CAMPBELL, BART.

No. 19. Wax model of the statue of the Virgin and Child, from the Medici Chapel in San Lorenzo. 16th century Florentine sculpture, ascribed to Michael Angelo. Height, 2 ft. 2 in. SIR H. H. CAMPBELL, BART.

No. 20. Life-sized head in marble, said to be a portrait of Henry VII. Ascribed to Pietro Torregiano. Contemporary sculpture. From the Strawberry Hill collection.

THE DUKE OF NORTHUMBERLAND.

No. 21. Circular relievo in "gesso duro ;" the Virgin and Child with Angels. Ascribed to Lorenzo Ghiberti ; Florentine sculpture. This relievo is inscribed at the back "formato 17 Gennaro 1428," accompanied with an illegible signature. It is evidently a contemporary "sur-moulage" from an original relievo by a great Florentine sculptor, and the signature is that of the moulder. Diameter, 16 in.

C. D. E. FORTNUM, ESQ.

No. 22. Torso of a statue of Venus in green serpentine. Antique Greek or Roman work. Height, 2 ft. 10 in.

THE HON. BOARD OF TRUSTEES, Nat. Gallery of Scotland.

No. 23. Head or mask in terra cotta. A small life-sized portrait of Marie de Medici. Ascribed to Van Dyck. Height, 9½ in. REV. H. WELLESLEY, D.D.

No. 24 & 25. Two piers or pilasters sculptured in marble, with renaissance arabesques, in which the Tudor emblems of the rose, portcullis, &c. are conspicuous. Delicate and highly finished sculpture by an Italian artist. Length, 2 ft. 7 in.

THE ASHMOLEAN MUSEUM, Oxford.

No. 26. Profile relievo bust, in marble, of the young St. John. Ascribed to Donatello. From Strawberry Hill (pre-

sented to Horace Walpole by Sir Horace Mann). Height, 1 ft. 9 in. SIR C. WENTWORTH DILKE, BART.

No. 27. Allegorical figure of Victory trampling on a slave. Model in terra-cotta of the marble statue at Florence. Ascribed to Giovanni Bologna. Height, 10½ in.
ISAAC FALCKE, ESQ.

No. 28 & 29. Two relievo carvings in wood. Subjects, the Adoration of the Magi, and the Holy Family, with St. Elizabeth and St. John. 17th century work. Height, 12 in.; width, 11½ in. THE BISHOP OF EXETER.

Nos. 30 & 31. Two life-sized terra-cotta busts, originally painted in imitation of the life, of Philippe le Beau, Duke of Burgundy, and his wife, Jeanne la Folle (father and mother of the Emperor Charles V.), obviously modelled from the life. Ascribed to Quentyn Matsys. (From the d'Huyvetter collection, Ghent.) Philippe, born 1478, died 1506; Jeanne, born 1482, died 1555. Their marriage took place in 1496. J. C. ROBINSON, ESQ.

No. 32. Life-size marble bust of Augustus (?) or an unknown Roman personage of the Augustan period. Antique Roman work. J. C. ROBINSON, ESQ.

No. 33. Recumbent male figure, in terra-cotta, from the Medici tomb, after Michael Angelo. Length, 2 ft. 9 in.
W. ANGERSTEIN, ESQ., M.P.

No. 34. A male figure in a crouching position, holding an amphora. Study in terra cotta, probably for a marble or bronze statue for a fountain. Italian cinque-cento sculpture. Height, if erect, 3 ft. W. ANGERSTEIN, ESQ., M.P.

No. 35. Head of Jupiter Serapis, in green basalt. Antique Roman work. From the Strawberry Hill collection. Height, including pedestal, 7½ in. THE DUKE OF HAMILTON.

SECTION 2.

CARVINGS IN IVORY

By A. W. FRANKS, Esq., M.A., of the Department of Antiquities, British Museum, and Director of the Society of Antiquaries.

COLLECTION OF CARVINGS IN IVORY LENT BY JOHN WEBB, ESQ.

Carvings anterior to the 13th Century.

No. 36. Mutilated bas-relief, representing three figures and part of another; probably from a sacrificial procession or ceremony: 3rd century. Height, 6 in.

Collection lent by John Webb, Esq.—*continued.*

No. 37. One leaf of the *Diptychon Meleretense*, representing a female holding an *acerra* with incense, and standing before an altar; behind the altar is a child holding a bowl of fruit and a two-handled vase or *cantharus;* above is inscribed SYMMACHORVM. This and the other leaf of the diptych were formerly attached to a reliquary at Moutiers, in France, and published in Gori, "Thesaurus Diptychorum," i. p. 207. The Symmachi were a family of consular rank, the most noted of whom were L. Aurelius Symmachus, who flourished about the middle of the 4th century, and his son Q. Aurelius Symmachus, consul in A.D. 391, and a distinguished writer. $11\frac{3}{4}$ in. by $4\frac{3}{4}$ in.

No. 38. Diptych of Rufinus Gennadius Probus Orestes, consul of the East under Justinian, A.D. 530. On each leaf the consul is represented seated in the curule chair, and holding the Mappa Circensis; above are medallions, with busts of Justinian and Theodora. Engraved in Gori, "Thesaurus Diptychorum," vol. i. pl. xvii. and xviii. (From the Settale collection at Milan and the Soltykoff collection, 381.) Each leaf, $13\frac{1}{4}$ in. by $4\frac{3}{4}$ in.

No. 39. Book cover, composed of five panels, united by modern metal bands; in the centre the Virgin and Child; on one side Isaiah standing; on the other Melchisedech; above is a medallion with a bust of the Saviour, supported by Angels; below, scenes from the Nativity. It is identical in style and size with a cover in the Vatican from the Lorch Codex (Gori, tom. iii. p. 25), which contains the Gospels of St. Luke and St. John; this was probably the cover of the other two Gospels. 8th century. (Levens collection, Cologne, and Soltykoff collection, 9.) 15 in. by 11 in.

No. 40. Bas-relief of irregular form, on which is seen an Apostle standing. Italo-Byzantine school, 9th century. Height, $4\frac{1}{2}$ in.

No. 41. Tablet representing the Crucifixion, surrounded with emblematical devices; below, the Earth and the Sea personified. The ivory has been studded all over with golden nails, of which a few remain. Carlovingian work, 9th century. $8\frac{1}{8}$ in. by $4\frac{5}{8}$ in.

No. 42. Tablet representing the Crucifixion, with emblematical figures, such as the Church and Synagogue, Earth and Water, &c. Carlovingian work, 9th century. (Soltykoff collection, 11.) 9 in. by $4\frac{1}{2}$ in.

No. 43. Tablet with the Crucifixion, the Visit to the Tomb, and allegorical scenes; it is carved on the back of the upper part of a leaf of a Roman consular diptych, the projecting portions of which have been planed down. Carlovingian work, 10th century. $6\frac{1}{2}$ in. by 4 in. For a

Collection lent by John Webb, Esq.—*continued.*

description of ivories such as the three last, see "Mélanges Archéologiques," vol. ii. p. 39..

No. 44. Diminutive tablet representing the Visit of the Maries to the Tomb. Carlovingian work, 9th century. $3\frac{5}{8}$ in. by $2\frac{1}{2}$ in.

No. 45. Pair of tablets from book covers; the Transfiguration and the Ascension. On the back are remains of earlier sculpture, representing the Last Judgment, and a series of interlaced ornaments. 10th century. $5\frac{1}{8}$ in. by $3\frac{1}{4}$ in.

No. 46. Pair of tablets, the Transfiguration and the Miracle of curing the Blind Man; German, 10th century. (Soltykoff collection, 15, 16.) $3\frac{1}{4}$ in. by $2\frac{3}{8}$ in.

No. 47. Tablet in two compartments; the Entry into Jerusalem and the Last Supper. German, 10th century; on the reverse, rude carving of the Baptism and Ascension, mutilated. (Soltykoff collection, 14.) $5\frac{1}{4}$ in. by $3\frac{1}{4}$ in.

No. 48. Tablet in two compartments in high relief; Adoration of the Magi and Presentation in the Temple. German, 10th century. 7 in. by $4\frac{3}{8}$ in.

No. 49. Tablet of very rude work; the Presentation in the Temple. $5\frac{1}{8}$ in. by $3\frac{1}{8}$ in.

No. 50. Tablet carved in high relief, the Annunciation and the Nativity. German work, 10th century. 4 in. by $2\frac{3}{4}$ in.

No. 51. Tablet representing the Crucifixion. German, 11th century. (Soltykoff collection, 13.) $7\frac{1}{4}$ in. by $4\frac{1}{2}$ in.

No. 52. Another tablet, similar subject to the last. 10th century. $5\frac{1}{4}$ in. by 4 in.

No. 53. Mutilated tablet representing Christ in Glory, treading on the Lion and Dragon. French, 12th century. Height, $4\frac{3}{4}$ in.

No. 54. Tablet of irregular form, on which is represented the Adoration of the Magi; below is an ornamental band, with a chase of wild animals. German, 11th century. (Soltykoff collection, 17.) Height, 14 in.; greatest width, $6\frac{1}{2}$ in.

No. 55. Tablet, stained purple, representing the Nativity. Curious architectural work. German, 12th century. (From the Mertens Schaffhausen collection). $7\frac{1}{2}$ in. by $8\frac{1}{4}$ in.

No. 56. Companion tablet to the last, also stained purple; the Adoration of the Magi. (From the same collection.) $7\frac{3}{4}$ in. by $8\frac{1}{4}$ in.

No. 57. Central portion of a tablet of similar work to the two last, representing the Ascension; below is seen the prophet Habakkuk. It closely resembles an ivory described in the Catalogue of Casts published by the Arundel Society, Class 10. Height, $5\frac{1}{8}$ in. by $4\frac{1}{4}$ in.

Collection lent by John Webb, Esq.—*continued.*

No. 58. Four tablets, with the Evangelists in high relief, seated, writing their gospels; above are their respective symbols. German, 12th century. $3\frac{3}{8}$ in. by $2\frac{1}{4}$ in.

No. 59. Four diminutive tablets, also representing the Evangelists seated. 12th century. Each 1 in. square.

No. 60. Twelve small panels, representing scenes from the life of Christ, now mounted in two frames of wood. German, 12th century. Each panel 2 in. by $1\frac{3}{4}$ in.

No. 61. Panel with a figure of St. Paul preaching; on the margin is an inscription. 12th century. 4 in. by $2\frac{5}{8}$ in.

No. 62. Panel representing a King in bed and another riding. 12th century. $4\frac{1}{4}$ in. by 2 in.

Byzantine Carvings.

No. 63. Panel, on which is a circle enclosing the Eagle of St. John; fine and delicate border. 8th century. 5 in. by $4\frac{1}{2}$ in.

No. 64. Bas-relief, on which are seen St. Peter and St. Paul seated; between them is a winged figure, above which is inscribed ΠΟΛΙC ΡϾΟΜΗ. 9th century. $5\frac{1}{4}$ in. by $3\frac{7}{8}$ in.

No. 65. Centre of triptych, in three ranges. In the upper one the Death of the Virgin; in the two lower Eight Saints, with their names inscribed in Greek. 12th century. $10\frac{1}{2}$ in. by $5\frac{1}{4}$ in.

No. 66. Leaf of devotional tablets, in three ranges, containing six scenes from the Life of Christ. 12th century. 10 in. by 5 in.

No. 67. Seated figure of Christ in low relief. 13th century. Height, $4\frac{1}{2}$ in.

No. 68. Another, similar. Height, 3 in.

Devotional Tablets of 13th, 14th, and 15th Centuries.

No. 69. Panel, in which is a deeply recessed arch or canopy over a figure of an Episcopal Saint, at whose feet a man and a woman are kneeling, probably the *Donatori.* Late 13th century. $4\frac{3}{8}$ in. by $3\frac{1}{4}$ in.

No. 70. Panel, of similar workmanship to the last, with the Virgin and Child seated under a canopy of elegant tracery. Late 13th century. $3\frac{1}{4}$ in. by 2 in.

No. 71. Centre of a triptych, with a pointed top; in the lower part the Nativity and the Adoration of the Magi; above, the Descent from the Cross; and at the top the Last Judgment. 13th century. 4 in. by $2\frac{1}{2}$ in.

No. 72. Pair of tablets, subjects in three ranges; the History of the Passion; over the subjects are very elaborate canopies. Painted and partly gilt. End of 13th century. (From the Treasury of the Cathedral of Soissons.) $12\frac{3}{4}$ in. by $9\frac{1}{8}$ in.

Collection lent by John Webb, Esq.—*continued.*

No. 73. Triptych composed of two stages; in the upper one is the Crucifixion; in the lower one the Virgin and Child, with two Angels holding candles. These representations are under projecting arcades in full relief, and are enclosed by four shutters, on which are carved in low relief subjects from the Life of Christ. 14th century. (Debruge collection, 149; and Soltykoff collection, 237.) Height, $15\frac{1}{2}$ in.

No. 74. Pair of tablets in three ranges, with scenes from the History of the Passion. Fine work. 14th century. Each leaf 10 in. by $4\frac{3}{4}$.

No. 75. Pair of tablets in two ranges, with seven scenes, under canopies, from the Life of Christ and the Virgin. 14th century. Each leaf $6\frac{3}{4}$ in. by $4\frac{1}{2}$ in.

No. 76. Pair of tablets in three ranges, containing twelve scenes from the History of the Passion, with elaborate canopies and slender shafts. 14th century. Each leaf $10\frac{3}{4}$ in. by $4\frac{3}{4}$ in.

No. 77. Pair of tablets in high relief; on one side the Virgin and Child, with two Angels censing, and another holding a crown over her head; on the other the Crucifixion; Angels in the spandrils. Fine work. 14th century. (Soltykoff collection, 244.) Each leaf $6\frac{3}{4}$ in. by $4\frac{1}{2}$ in.

No. 78. Pair of tablets, similar subjects to the last. 14th cent. (Soltykoff collection, 254.) Each leaf $6\frac{5}{8}$ in. by $4\frac{1}{2}$ in.

No. 79. Pair of tablets, same design as the last, with Angels in the spandrils. 14th century. Each leaf 6 in. by 4 in.

No. 80. Pair of tablets similar to the last, in the spandrils are masks in quatrefoils. 14th century. Each leaf $5\frac{1}{8}$ in. by $2\frac{3}{4}$ in.

No. 81. Pair of tablets, each leaf divided into two quatrefoiled panels; four subjects from the Life of Christ. Early 14th century. Each leaf $4\frac{7}{8}$ in. by $2\frac{3}{4}$ in.

No. 82. Pair of tablets, with the Adoration of the Magi and the Crucifixion. Late 14th century. Each leaf $4\frac{3}{8}$ in. by $3\frac{7}{8}$ in.

No. 83. Folding tablets of four leaves, in each of which a scene from the Childhood of Christ; partly painted and gilt. 14th century. (Debruge collection, 160; and Soltykoff collection, 239.) Each leaf 3 in. by $2\frac{1}{8}$ in.

No. 84. Triptych, with the Virgin and Child; above an angel holding a crown; on the wings angels with candles. 14th century. Height, 3 in.

No. 85. Leaf of tablets with pointed top, the Nativity 14th century. $4\frac{1}{4}$ in. by 2 in.

Collection lent by John Webb, Esq.—*continued.*

No. 86. Leaf of tablets in three ranges, with scenes from the Passion of Christ, divided from each other by a moulding with roses. Early 14th century. $6\frac{1}{4}$ in. by $3\frac{1}{2}$ in.

No. 87. Central portion of a triptych with pointed top, in two divisions; above the Crucifixion, below the Virgin and Child, with Angels holding a crown and candles. Early 14th century. Height $10\frac{1}{4}$ in.

No. 88. Leaf of tablets of pierced work, with four scenes from the Life of Christ. French work. Late 14th century. $4\frac{1}{2}$ in. by 3 in.

No. 89. Triptych representing the Coronation of the Virgin; in the background a Concert of Angels; on the wings the Annunciation, St. Michael, St. George, and two other Saints. A remarkable specimen of Italian work, probably Venetian. Late 14th century. Height, $10\frac{5}{8}$ in.; width, $6\frac{1}{2}$ in.

No. 90. Bas-relief of pierced work, which has formed a portion of a devotional tablet; a lozenge enclosing a figure of the Creator; in the angles the Evangelistic Symbols. Late 14th century. 4 in. by 3 in.

No. 91. Small arched tablet, the Virgin and Child between St. John Baptist and St. Catherine. Late 14th century. Height, 3 in.

No. 92. Group, from a panel in pierced work, representing a female kneeling to a figure of the Virgin and Child, standing and attended by St. John Baptist and a Sainted Abbot, who is holding a crown. Height, $2\frac{3}{4}$ in.

No. 93. Panel of pierced work, with figures of our Lord between St. Peter and St. Paul, standing under very rich canopies; above are the Annunciation, the Adoration of the Magi, and the Presentation in the Temple. The sides of the canopies are composed of a series of small niches containing figures with musical instruments and Apostles. Fine work. Date circa 1400. $5\frac{3}{4}$ in. by $4\frac{1}{2}$ in.

No. 94. Crescent shaped carving from a panel in pierced work; the Virgin and Child seated between St. John the Evangelist and St. Catherine. Height, 2 in.

Carvings of the Renaissance Period.

No. 95. A bas-relief, representing St. Sebastian, carved in ivory and set on a wooden background, with marqueterie border. Fine Italian work; end of 15th century. $11\frac{3}{4}$ in. by 7 in.

No. 96. A bas-relief representing St. Paul and five other Apostles. Italian; 16th century. $4\frac{1}{2}$ in. by $5\frac{1}{4}$ in.

Collection lent by John Webb, Esq.—*continued.*

Statuettes and Groups.

No. 97. Figure of the Virgin seated, the Infant Saviour standing in her lap, and holding an apple. Fine work; 14th century. Height, $5\frac{1}{4}$ in.

No. 98. Another similar, the Virgin holding a book, the Child a fruit. Early 14th century. Height, $4\frac{3}{4}$ in.

No. 99. The Virgin and Child seated and holding fruit; at her feet a dragon. End of 13th century. Height, $4\frac{3}{4}$ in.

No. 100. The Virgin and Child seated on a panelled throne. Fine work; 14th century. (From the Hertz collection.) Height, $5\frac{3}{8}$ in.

No. 101. The Virgin seated and holding the Child, who is playing with a bird. 14th century. Height, 8 in.

No. 102. The Virgin seated sideways and holding the Child, who is standing on her lap, and has a bird and fruit. Height, $8\frac{1}{4}$ in.

No. 103. The Virgin seated, with the Child standing on her lap and holding a bird. The former has a metal crown. Height, $8\frac{1}{2}$ in.

No. 104. The Virgin seated and suckling the Child. Height, $4\frac{7}{8}$ in.

No. 105. The Virgin standing and holding in her arms the Child, who has a fruit in one hand, and is blessing with the other. Remains of painting on the dresses and a metal crown on the Virgin's head. 14th century. Height, 11 in.

No. 106. The Virgin and Child standing on a pedestal; the crowns of both are lost. Late 14th century. Height, $9\frac{3}{4}$ in.

No. 107. Upper part of a figure of Christ from a Crucifix. Very fine work; 14th century. Height, 6 in.

No. 108. Group of three Apostles (?) seated, one holding a cup, another a book. Date circa 1400. Height, $4\frac{1}{8}$ in.

No. 109. Statuette of a Saint, the arms wanting. Fine work; end of 15th century. Height, 6 in.

No. 110. Statuette of St. Peter. 16th century. Height, 6 in.

No. 111. Companion figure of St. Paul. 16th century. Height, 6 in.

Crosiers and other Objects of Religious Use.

No. 112. Head of a tau or T-shaped staff, carved in walrus tusk, ornamented with lozenge compartments, containing the signs of the zodiac; on the under part are two arches, one containing a figure with a crosier and book, the other a figure holding a tau. 12th century. Engraved in "Mélanges Archéologiques," vol. iv. p. 181. (Soltykoff collection, 208.) Length, 5 in.

Collection lent by John Webb, Esq.—*continued.*

No. 113. Head of a tau, formed of two snakes bending back, and set with jewels; on each side is an arch containing a figure. Length, $6\frac{1}{4}$ in.

No. 114. Crosier head, about which are scattered various figures, composing together a representation of the Nativity. German work, 12th century. Length, $4\frac{3}{4}$ in.

No. 115. Crosier head, the volute of which issues from the head of a dragon, and encloses a figure of the Virgin and Child standing between two Angels holding candles. (From the Soltykoff collection.) French work, 14th century. Length, $7\frac{1}{2}$ in.

No. 116. Crosier head, the volute supported by a half figure of an Angel, and enclosing on one side the Crucifixion, on the other the Virgin standing between two Angels bearing candles. 14th century. Length, $6\frac{1}{4}$ in.

No. 117. Crosier head, the volute supported by an Angel, and enclosing the Crucifixion, and the Virgin and Child attended by Angels. 14th century. Length, $6\frac{3}{4}$ in.

No. 118. Small box, on which is represented a subject from ecclesiastical history. 12th century. Height, $2\frac{1}{2}$ in.

No. 119. Pax, on which is a representation of our Lord in the Tomb; below is inscribed humilitas vincit, under a crown.

No. 120. Pax, with St. Michael and the Dragon. French work, circa 1480. (Soltykoff collection, 131.) Height, $4\frac{3}{4}$ in.

No. 121. Rosary composed of an ornament, two large and ten small beads; on each of the beads are carved three heads, representing various orders of men; on one of the large beads are supposed to be portraits of Pope Adrian VI., Henry VIII., and Charles V. 16th century. (Debruge collection, 172; Fould collection, 1850.) Entire length, $14\frac{1}{2}$ in.

No. 122. "Memento mori," composed of a skull, a male head, and a female head conjoined; attributed to Alessandro Algardi.

Coffers and Caskets.

No. 123. Remarkable oblong box or casket, covered with small plates of ivory; the top and sides are ornamented with oblong panels, enclosing subjects from classical myths, surrounded with bands of rosettes. The panel on the top represents Europa and the Bull, and the Feast of the Centaur and Lapiths. On the front may be noticed Pegasus at the Fountain of Hippocrene, and Briseis led away from Achilles. On the back, cupids with panthers, stags, &c., and Diana and Endymion (?). At one end is Bacchus in his car, on the other a boy riding on a sea-monster. These are all executed

Collection lent by John Webb, Esq.—*continued.*

in a very spirited and peculiar manner. Probably of Byzantine workmanship. This casket was obtained in 1861 from the Treasury of the Cathedral of Veroli, near Rome. Length, 15¾ in.; width, 6 in.; height, 4½ in.

No. 124. Oblong panel from a casket such as that described above. Two subjects, in each of which is a warrior seated on a throne, and receiving, in one case, two figures bringing gifts, in the other two soldiers. 2¾ in. by 10½ in.

No. 125. Small panel from a similar casket; a man with spear, supported by a youth.

No. 126. Three oblong panels from a casket, with subjects from the life of Christ. 11th century.

No. 127. Cylindrical box, with a conical top, ornamented with eagles, &c., all of pierced work; round the edge are Arabic inscriptions, which have been translated—"A favour of God to the servant of God, al Hakem al Mostanser Billah, Commander of the Faithful." This was an Omayyade Kaliph of Spain, reigning at Cordova, 961–976; doubtless a contemporary work. Height, 3 in.; diameter, 4 in.

No. 128. Oblong casket, carved with subjects from romances; on the top the Siege of the Castle of Love; warriors are attacking it with showers of roses thrown from military machines; on the sides are scenes from the Lai d'Aristote, the Fontaine de Jouvence, the Lady and the Unicorn, Tristan, and Sir Lancelot. The same subjects occur on a smaller casket in the British Museum, published in the "Journal of the British Archæological Association," vol. v. p. 266. 14th century. Length, 9⅞ in.; height, 4¼ in.

No. 129. Oblong casket, ornamented with love scenes, players on musical instruments, &c. The mountings are of gilt metal, with glass pastes. 14th century. (Soltykoff collection, 338.) Length, 5 in.; height, 2½ in.

No. 130. Oblong casket, ornamented on the top with figures of St. John the Baptist, St. Agnes, another saint and St. Catherine; on the sides is represented the legend of St. Margaret. 14th century. (Debruge collection, 1,492; Soltykoff collection, 340.) Length, 4 in.; height, 2½ in.

No. 131. Panel of pierced work, and part of another, from the same casket, representing ladies and gentlemen seated under rich canopies. 14th century. 5 in. by 2½ in.

No. 132. Two panels from a small casket, on which are represented, under an arcade, love scenes. 14th century. Height, 2¼ in.

Mirrors and Combs.

No. 133. Circular mirror, with dragons at the corners; subjects in two ranges; love scenes. Circa 1300. Width, 5 in.

Collection lent by John Webb, Esq.—*continued.*

No. 134. Another, similar, with more elaborate canopy work; love scenes. 14th century. (Soltykoff collection, 354.) Width, $5\frac{1}{8}$ in.

No. 135. Another; a lover and his mistress riding out hawking. 14th cent. (Soltykoff collection, 356.) Width, 4 in.

No. 136. Another; two lovers riding out coursing. 14th century. Diameter, $4\frac{7}{8}$ in.

No. 137. Another; two lovers at the foot of a tree, in which Cupid is seated. 14th century. Width, $3\frac{3}{4}$ in.

No. 138. Another; a lady crowning her lover with a garland, while a groom holds their horses. Width, $4\frac{1}{8}$ in.

No. 139. Another; a lady and gentleman playing at chess within a tent. 14th century. Width, $4\frac{1}{4}$ in.

No. 140. A smaller mirror, same subject as the last. 14th century. Diameter, $2\frac{7}{8}$ in.

No. 141. Another, representing a tournament under the walls of a castle, in which are ladies armed with roses. 14th century. (Soltykoff collection, 355.) Width, $4\frac{3}{8}$ in.

No. 142. A gentleman and lady seated on the ground; he is training his hawk and she her dog. French work; 15th century. Diameter, $2\frac{7}{8}$ in.

No. 143. Mirror frame, with a pietà of peculiar treatment. End of 15th century. Diameter, $4\frac{1}{4}$ in.

No. 144. A comb, with a band of figures on each side, partly painted and gilt; love scenes. Italian work, 14th century. (Soltykoff collection, 368.) Length, $6\frac{1}{4}$ in.

No. 145. Another, of similar work and date; single figures and trees. (Soltykoff collection, 366.) Length, $6\frac{3}{8}$ in.

No. 146. Comb, similar to the last; Siege of the Castle of Love. Italian work of the 14th century. (Debruge collection, 1516, and Soltykoff collection, 365.) Length, $5\frac{3}{8}$ in.

No. 147. Comb, representing the Fountain of Youth, partly painted and gilt. Italian, 15th century. Length, 6 in.

No. 148. Comb, in very low relief, morris dancers. French work, 15th century. Length, $5\frac{3}{4}$ in.

No. 149. Comb, with arabesque ornaments of pierced work, a bust, dolphins, and scrolls. Italian, 16th century.

Weapons, Implements, &c.

No. 150. A knife or dagger, with ivory handle and sheath; it is surmounted by a lion, and the sheath is ornamented with monsters, &c. Italian work, 14th cent. Length, $14\frac{1}{2}$ in.

No. 151. Handle of a knife or dagger, composed of four grotesque figures and two masks. French, 14th century Length $5\frac{1}{4}$ in.

Collection lent by John Webb, Esq.—*continued.*

No. 152. Rest to be used by the scribe in writing, upper part ornamented with two lions. 13th century. (Soltykoff collection, 383.) Length, $10\frac{3}{4}$ in.

No. 153. Rest, upper part composed of a group representing the mistress of Alexander riding on Aristotle, from the Lai d'Aristote. French; early 14th century. Length, $8\frac{1}{4}$ in.

No. 154. Leaf from writing tablets, lovers riding. 14th century. $3\frac{3}{4}$ in. by $2\frac{1}{2}$ in.

No. 155. Chess-piece, a king seated on a throne, and holding his sword sheathed.

No. 156. Termination of a belt or girdle, on which is represented the Annunciation in high relief under a canopy. 15th century.

No. 157. Another termination of a girdle, the Adoration of the Magi; similar work to the last.

A FRAMED CASE OF IVORY CARVINGS, LENT BY J. W. BRETT, ESQ., AND CONTAINING THE FOLLOWING OBJECTS:—

No. 158. Panel carved in low relief, the Virgin and Child seated, the former holding a lily branch. North Italian work. 14th century.

No. 159. Leaf of a pair of devotional tablets, the Crucifixion. End of 13th century.

No. 160. Leaf of devotional tablets, the Crucifixion and the Adoration of the Magi. 14th century.

No. 161. Lower part of the door of a triptych; an Angel censing, and the two Marys from the Entombment. 14th century.

No. 162. Leaf of devotional tablets; Virgin and Child between Angels (imperfect). 14th century.

No. 163. Pair of small panels, representing two Saints. German work, about 1480.

No. 164. Two carvings in openwork.

No. 165. "Memento mori," being the upper part of a rosary, representing a skull and a bust of a lady (in two pieces). 16th century.

No. 166. Mirror case of fine workmanship; a riding party. Early 14th century.

No. 167. Mirror case; a lady crowning her lover. 14th century.

No. 168. Pointed panel, on which are represented two groups of figures kneeling to a winged figure. Italian, end of 14th century.

Case of Ivory Carvings lent by J. W. Brett, Esq.—*cont.*

No. 169. Comb carved in openwork, and ornamented with three medallions enclosing portraits.

No. 170. A comb, with subjects from Scripture history.

No. 171. An oval medallion with a classical subject, stained black.

Carvings with Religious Subjects.

No. 172. Tablet representing the Ascension, peculiarly treated; border of metal filigree work. Carlovingian style; 9th century. Tablet $5\frac{3}{4}$ in. by 4 in. H. G. BOHN, ESQ.

No. 173. Tablet, in the centre of which is a circle enclosing a figure of Christ seated; in the angles are the symbols of the four Evangelists. 10th century. $6\frac{7}{8}$ in. by $3\frac{7}{8}$ in. C. BOWYER, ESQ.

No. 174. Mutilated tablet, with sacred subjects. Byzantine style. Height, 8 in. W. DOUGLAS, ESQ.

No. 175. Five panels carved in walrus tusk, representing the Flagellation, the Crucifixion, Christ in Glory, and the twelve Apostles seated; perhaps the ornaments of a portable altar. North German work, 12th century. Height, 2 in. REV. W. SNEYD.

No. 176. Triptych, with subjects in three stages; in the lowest stage is a representation of the Virgin and Child, to whom a bishop is kneeling, probably the personage for whom the work was executed; on one side are the Magi, on the other the Presentation in the Temple; on the next stage is the Crucifixion, with representations of the Church and Synagogue at the ends; on the uppermost stage is the Last Judgment; among the figures of the blessed may be noticed a bishop. These subjects are all very delicately executed in detached groups, under elegant Gothic canopies. Early 14th century. (Soltykoff collection, 236.) Height, $7\frac{3}{4}$ in.; width, $8\frac{1}{2}$ in. G. H. MORLAND, ESQ.

No. 177. Triptych of similar workmanship to the last; in two stages; above, the Crucifixion, with figures of the Church and Synagogue; below, the Virgin and Child, attended by Angels and two female Saints. Early 14th century. Height, 5 in.; width, $4\frac{1}{4}$ in. EDMUND WATERTON, ESQ.

No. 178. Shrine or polyptych enclosing a statue of the Virgin and Child in nearly full relief; the doors are double on each side, and on them are carved four subjects from the life of Christ. Date circa 1300. Height, $6\frac{5}{8}$ in. H. MAGNIAC, ESQ.

No. 179. Shrine or polyptych enclosing a figure of the Virgin and Child; it has two shutters on each side, with

subjects from the early life of Christ. Early 14th century. Height, 8 in. THE DUKE OF HAMILTON.

No. 180. Centre of a triptych, with pointed top, representing the Death and Coronation of the Virgin. French work, early 14th century; engraved in "Art Treasures at Manchester," edited by J. B. Waring, Sculpture, p. 25. $9\frac{1}{4}$ in. by $4\frac{1}{4}$ in. H. BOWDON, ESQ.

No. 181. Pair of devotional tablets of delicate workmanship, representing the Virgin and Child attended by Angels, and the Crucifixion. Early 14th century. Each leaf $2\frac{8}{10}$ in. by $1\frac{8}{10}$. EDWARD CHARLTON, ESQ., M.D.

No. 182. Triptych, with subjects in two ranges; above, the Crucifixion; below, the Virgin and Child, with the Adoration of the Magi and the Presentation in the Temple. 14th century. Height, $7\frac{1}{2}$ in. STONEYHURST COLLEGE.

No. 183. Pair of devotional tablets; subjects, the Nativity, the Presentation in the Temple, the Annunciation, the Salutation, and the Offering of the Magi. Circa 1300. (Pugin collection.) Each leaf $7\frac{3}{4}$ in. by $4\frac{1}{2}$ in. REV. J. FULLER RUSSELL.

No. 184. Pair of devotional tablets; the Virgin and Child, and the Crucifixion. 14th century. Each leaf $5\frac{3}{4}$ in. by $3\frac{1}{4}$ in. HON. R. CURZON, JUN.

No. 185. Pair of devotional tablets; four scenes from the Passion of our Lord, in high relief. 14th century. Height, $8\frac{1}{2}$ in.; width, 10 in. STONEYHURST COLLEGE.

No. 186. Pair of devotional tablets; the Nativity, Adoration of the Magi, Crucifixion, and Entombment. 14th century. Each leaf $8\frac{3}{8}$ in. by $4\frac{1}{4}$ in. STONEYHURST COLLEGE.

No. 187. Leaf of devotional tablets; the Flagellation, and the Crucifixion; on the back is scratched a merchant's mark. 14th century. Height, 5 in. STONEYHURST COLLEGE.

No. 188. Leaf of devotional tablets; the Crucifixion. 14th cent. $2\frac{3}{4}$ in. by 2 in. EDWARD CHARLTON, ESQ., M.D.

No. 189. Leaf of devotional tablets; the Crucifixion. 14th century. $5\frac{1}{4}$ in. by $3\frac{3}{8}$ in. STONEYHURST COLLEGE.

No. 190. Leaf of devotional tablets; the Nativity. 14th century. $4\frac{1}{4}$ in. by $3\frac{1}{4}$ in. EDWARD CHARLTON, ESQ., M.D.

No. 191. Leaf of devotional tablets; the Crucifixion. 14th century. 3 in. by $2\frac{1}{8}$ in. REV. J. FULLER RUSSELL.

No. 192. Leaf of devotional tablets; the Annunciation and the Adoration of the Magi. 14th century. 5 in. by 3 in. THE ASHMOLEAN MUSEUM, Oxford.

No. 193. Leaf of devotional tablets, in two ranges; the Crucifixion and the Descent from the Cross; the subjects divided by a moulding with roses. 14th century. $7\frac{1}{2}$ in. by $3\frac{1}{2}$ in. THE ASHMOLEAN MUSEUM, Oxford.

No. 194. Leaf of devotional tablets; the Virgin and Child attended by two Angels. 14th century. $4\frac{1}{8}$ in. by $2\frac{1}{2}$ in.
HIS EMINENCE CARDINAL WISEMAN.

No. 195. Pair of devotional tablets, with eight scenes from the life of Christ, under canopies. Late 14th century. Height, $6\frac{3}{4}$ in.; width, $9\frac{3}{8}$ in. LORD LONDESBOROUGH.

No. 196. Pair of pierced tablets, on each of which are six subjects from the life of Christ, under rich canopies, and divided into two vertical ranges by niches with figures of apostles. One of these tablets is engraved in Waring's "Art Treasures at Manchester," Sculpture, pl. 5. Date circa 1400. (Debruge collection, 155.) Each 8 in. by $5\frac{1}{2}$ in.
GEORGE FIELD, ESQ.

No. 197. Four pierced tablets, containing sixteen subjects from the life of Christ, surmounted by Gothic canopies with elaborate tracery; in the spandrils are angels playing on musical instruments. Date circa 1400. (Debruge collection, 159.) Each $5\frac{1}{8}$ in. by $4\frac{3}{8}$ in. GEORGE FIELD, ESQ.

No. 198. Pierced tablets, containing eight other subjects from the life of Christ, exactly similar in every respect to those last described, and no doubt forming part of the same set. ROBERT GOFF, ESQ.

No. 199. Pierced panel, representing St. Catherine seated between St. Peter and St. Paul; above rich canopy work. Late 14th century. 5 in. by $3\frac{3}{4}$ in. VERY REV. DR. ROCK.

No. 200. Small oval panel, on which is sculptured Christ seated on a throne. Byzantine work. Height, $2\frac{1}{2}$ in.
J. C. NIGHTINGALE, ESQ.

No. 201. Polyptych or shrine, with a statue of the Virgin and Child standing under a canopy ornamented with tracery; the doors are covered with fleurs-de-lis; on the pedestal is inscribed SALVE REGINA NISERECORDIE (sic). Flemish work, late 15th century. Height, 1 ft. 8 in.
ALEXANDER BARKER, ESQ.

No. 202. Triptych, carved out of narrow pieces of bone, and set in marqueterie borders. In the centre the Virgin and Child between St. Leonard and another saint. On the wings St. John the Evangelist and St. Lawrence. North Italian work, 15th century. Height, 11 in.
THE BODLEIAN LIBRARY, Oxford.

No. 203. Triptych representing the Agony in the Garden. $3\frac{3}{4}$ in. by $5\frac{1}{2}$ in. Style of the 16th century.
LORD LONDESBOROUGH.

Statuettes and Groups.

No. 204. Statuette of the Virgin and Child seated on a throne, on the sides of which are carved figures of ladies;

remains of coloured ornament on the dress. This figure belonged formerly to the nunnery at Syon, near Brentford, and is probably of English workmanship, end of the 13th century. Engraved in "Archæological Journal," vol. xvii. Height, 9¼ in. J. HOPE SCOTT, ESQ.

No. 205. Group in high relief, representing the Virgin and the female disciples. From a representation of the Crucifixion. 14th century. Height, 4¾ in.
REV. J. FULLER RUSSELL.

Crosiers and Pyxes.

No. 206. Crosier head of rich workmanship; on one side is a representation of the Virgin and Child, seated, and attended with angels; below are diminutive figures of the three kings; on the other side is our Lord, seated in judgment beween two angels bearing emblems of the passion; at his feet are human figures issuing from their tombs. The upper part of the crook is pierced and composed of very elegant running scrolls of foliage; on the knop are the twelve apostles arranged under six canopies, with two niches in each. English work, 14th century. Engraved in Scott's "Antiquarian Gleanings," pl. xiii., and Waring's "Art Treasures at Manchester," Sculpture, p. 22. Height, 10⅛ in.
PHILIP H. HOWARD, ESQ., of Corby.

No. 207. An entire crosier of ivory, with a carved head of the 14th century, representing the Coronation of the Virgin. Length, 5 ft. 6 in. A. J. B. BERESFORD HOPE, ESQ.

No. 208. Crosier head, terminating in a dragon's head, and enclosing the Agnus Dei; 14th century. At a later period a series of crockets, a crucifix, and a small figure have been added in silver; Italian, 13th century. Engraved in "Art Treasures at Manchester," Sculpture, p. 18. Height, 6 in. THE ASHMOLEAN MUSEUM, Oxford.

No. 209. Cylindrical box or pyx, around which are seven figures in relief, representing apparently one of the miracles of our Lord, who is represented beardless, as usual in early art. 6th or 7th century. Height, 3⅜ in.; diameter, 4⅛ in.
REV. WALTER SNEYD.

No. 210. Cylindrical box, intended perhaps to contain sacramental wafers before consecration. On the sides are eight compartments, under canopies, with scenes from the early life of our Lord. 14th century. Height, 3⅞ in.; diameter, 4 in. LORD CLIFFORD.

No. 211. "Memento mori," or pendant ornament from a rosary; on one side is represented a skull, with the inscription, COGITA MORI; on the other a male portrait. 16th century. Height, 2 in. H. G. BOHN, ESQ.

Horns.

No. 212. The "Clephane horn." This horn belonged originally to the Scottish Clan Clephane; round the body are chariot races and combats of men and animals; perhaps Carlovingian work in imitation of Byzantine. 9th century. *See* Sir Walter Scott's "Border Antiquities." Length, 1 ft. 10 in. MARQUIS OF NORTHAMPTON.

No. 213. Olifant or hunting horn ornamented with circular medallions enclosing figures of animals. Byzantine, 11th or 12th century. Length, 21 in.

H. MAGNIAC, Esq.

No. 214. Hunting horn mounted in silver-gilt; round the upper part is carved the legend of St. Eustace; the small end terminates in a female head. The mountings are ornamented with monsters of various kinds, and with shields of arms, being those of Bohemia, Bavaria, and Austria, twice repeated. 14th century. Length, 14½ in.

LORD LONDESBOROUGH.

No. 215. The "Bruce horn," or tenure-horn of Savernake Forest; a plain polygonal horn of ivory mounted in silver gilt and enamelled; the two upper bands are decorated with quadrangular panels enclosing figures of animals, with a ground in translucent enamel representing landscapes; round the mouth is an arcade with birds; the other two bands are more recent. The belt is studded with enamelled plates, with the arms of the Earls of Moray, probably those of Thomas FitzRandolf, nephew to Robert Bruce, and regent of Scotland, who died in 1331. *See* "Archæologia," vol. iii. pl. vi., and "Art Treasures at Manchester," Vitreous Art, pp. 27, 28. Length, 2 ft. 2 in.

THE MARQUIS OF AILESBURY.

No. 216. The Tutbury horn, or tenure-horn of the honor of Tutbury in Staffordshire. It is a plain horn, with a belt of black silk and silver mountings; at a junction in the belt is a silver shield with the arms of France and England quarterly, differenced by a label ermine, and impaling Ferrers, Earl of Derby. *See* "Archæologia," vol. iii. p. 1, and "Archæological Journal," vol. xiii. p. 175. Early 15th century. Length, 1 foot. W. H. GREAVES BAGSHAWE, ESQ.

No. 217. Ivory horn, with a hunting scene round the upper part, and the small end terminating in a human head; round the centre a band of shields. Stated to have been found in the Thames. 14th century. Length, 1 ft. 10½ in. LORD LONDESBOROUGH.

No. 218. Olifant or hunting horn, with very small figures of men and animals, supposed to be a badge of cornage tenure. Length, 1 ft. 8 in. R. BUSH, ESQ.

Caskets.

No. 219. A casket composed of ivory panels set in wood; the top rises in the centre and terminates in an oblong panel in high relief with warriors fighting; round on the sloping portion of the top is a frieze of fighting figures, and on the sides are ten panels, each containing a warrior in low relief set in borders with rosettes. Byzantine work. Height, 9 in.; length, 9½ in. ROBERT GOFF, ESQ.

No. 220. Oblong casket with flat top, on which is represented a tournament; round the sides are scenes from the popular romances of Sir Lancelot, Sir Tristan, Pyramus and Thisbe, and the Lai d'Aristote. Early 14th century. Waring's "Art Treasures at Manchester," Sculpture, pl. iv. Height, 3⅞ in.; length, 9⅛ in.

MRS. W. ST. JOHN MILDMAY.

No. 221. Oblong casket on which is carved the legend of St. Eustace. Its hinges and ornaments are of silver gilt, enamelled with the royal arms of England, viz., France and England quarterly. From the collection of Cardinal York. Date about 1340. Length, 7 in.; width, 4¼ in.; height, 3 in. HOLLINGWORTH MAGNIAC, ESQ.

No. 222. Oblong casket; on the top are carved six saints under canopies, St. Agnes, St. Peter, St. Paul, St. John Baptist, St. Stephen, and St. Catherine; on the sides are scenes from legends of saints. The mounts and lock are of silver enamelled with monsters of various kinds. 14th century. Length, 3¾ in.; width, 2¼ in.; height, 1½ in.

W. H. FORMAN, ESQ.

No. 223. Oblong casket, the top ornamented with scenes from various romances. Early 14th century. Length, 9¾ in.; width, 5¾ in.; height, 4 in. REV. DR. WELLESLEY.

No. 224. Casket composed of narrow pieces of carved bone set in marqueterie of wood and ivory; round the sides are love scenes. Length, 13½ in.; height, 10½ in. Italian work, early 15th century. W. H. FORMAN, ESQ.

Mirror Cases and Combs.

No. 225. Circular mirror case with monsters at the corners; a gentleman and lady playing at chess under a tent. Engraved in the Transactions of the Archæological Institute at Chichester, p. 80. Early 14th century. Width, 4⅛ in.

HON. R. CURZON, jun.

No. 226. Circular mirror case of the same subject and date as the last. Width, 3½ in. LORD LONDESBOROUGH.

No. 227. Circular mirror case, with two pairs of lovers. 14th century. Diameter, 3⅜ in. LORD LONDESBOROUGH.

No. 228. Circular mirror case ; the Betrayal of the Castle of Love. Date circa 1420. Engraved in "Miscellanea Graphica," pl. xviii. 2. Width, $4\frac{1}{2}$ in. (From the Bernal collection.) LORD LONDESBOROUGH.

No. 229. Circular mirror case ; two lovers riding. Late 14th century. Width, 3 in. LORD LONDESBOROUGH.

No. 230. Comb, with subjects from the Passion of Christ. Length, $5\frac{3}{4}$ in. LORD LONDESBOROUGH.

No. 231. Comb ; subjects, the Fountain of Youth and a boar hunt. "Miscellanea Graphica," pl. xx. 1. French work, about 1480. Length, $6\frac{1}{4}$ in. LORD LONDESBOROUGH.

No. 232. Comb, ornamented with bridal scenes, attended by musicians. French work, about 1500. "Miscellanea Graphica," pl. xx. 2. Length, $5\frac{3}{4}$ in. LORD LONDESBOROUGH.

No. 233. Comb, with representations of hunting and hawking. Early 16th century. Length, $6\frac{7}{8}$ in. LORD LONDESBOROUGH.

No. 234. Comb, with a bathing scene and a lady attended by minstrels. 15th century. 6 in. by $5\frac{1}{2}$ in. CHARLES BAILY, ESQ.

No. 235. Comb minutely carved, representing on one side the Massacre of the Innocents, on the other the adoration of the Magi. 16th century. $5\frac{3}{4}$ in. by $4\frac{3}{8}$ in. MESSRS. FARRER.

Various Objects of Domestic Use.

No. 236. Dagger handle, surmounted by a crouching lion ; on the sides are carved a figure on horseback shooting with bow and arrow, and a figure riding on a lion ; Italian, 14th century. Length $4\frac{1}{2}$ in. H. MAGNIAC, ESQ.

No. 237. Eleven chessmen carved in walrus tusk, being two kings, three queens, three bishops, two warders (castles), and one knight, part of a large hoard of similar objects discovered in 1831 at Uig, Isle of Lewis, Hebrides. See "Archæologia," vol. xxiv. p. 212 ; Wilson's "Prehistoric Annals of Scotland," p. 567 ; and "Miscellanea Graphica," pl. viii. ; the remainder are in the British Museum. 12th century. LORD LONDESBOROUGH.

No. 238. Chess piece representing two knights on horseback. Early 13th century. Engraved in "Archæological Journal," vol. iii. p. 243. Height, 3 in. THE ASHMOLEAN MUSEUM, Oxford.

No. 239. Chess piece representing a bishop, the head broken off ; in front of him is a harper, an ecclesiastic reading, and a figure holding a scroll ; the seat is elaborately ornamented with scrolls and sitting figures. "Miscellanea Graphica," pl. xxviiii. 13th century. Height, $2\frac{7}{8}$ in. LORD LONDESBOROUGH.

No. 240. Two draughtsmen carved in walrus tusk, the subject on both being St. Martin dividing his cloak with a beggar, whose divine character is indicated by the action of blessing. 12th century. Diam. $2\frac{3}{8}$ and $2\frac{1}{2}$ in.

THE ASHMOLEAN MUSEUM, Oxford.

No. 241. Set of writing tablets, composed of six plates of ivory prepared on each side to hold wax; the outsides are carved with four sacred subjects; viz., the Nativity, Adoration of the Magi, Crucifixion, and Entombment. 14th century. 4 in. by $2\frac{1}{2}$ in. HON. R. CURZON, jun.

No. 242. Outer leaf of a similar set of writing tablets; the Nativity and the Adoration of the Magi. 14th century. $4\frac{1}{4}$ in. by $2\frac{7}{8}$ in. EDMUND WATERTON, ESQ.

No. 243. Outer leaf of a set of writing tablets; death of the Virgin. 14th century. $4\frac{3}{8}$ in. by $2\frac{5}{8}$ in.

EDWARD CHARLTON, ESQ., M.D.

No. 244. *Main de Justice*, or sceptre, inscribed LVDOVICVS REX FRANCORVM, and attributed to Louis XII., King of France. Engraved in "Miscellanea Graphica," pl. iv. fig. 1. (Debruge collection, 167.) Length, 2 ft. 6 in.

LORD LONDESBOROUGH.

No. 245. "Memento mori," composed of a skeleton and a naked female figure back to back, and standing within a palisade, in which are a fool, a man drawing a sword, and four animals. Early 16th century. Height, 11 in.

LORD LONDESBOROUGH.

Ivories of the 16th, 17th, and 18th centuries.

By J. C. ROBINSON.

No. 246. Folding spoon and fork combined in one; the top ornamented with a figure of the Virgin and Child; in the bowl is represented the Flagellation, above which is the Agnus Dei. The bowl fits on to the prongs of the fork. Date about 1600. Length, $7\frac{1}{4}$ in. J. DUNN GARDNER, ESQ.

No. 247. A powder horn covered with minute and elaborate representations of the chase. By a German ivory sculptor of the school of Augsburg; circa 1650–60. (Apparently by the same excellent artist as the dish and ewer belonging to A. J. B. Beresford Hope, Esq. See No. 273.)

S. ADDINGTON, ESQ.

No. 248. Group representing the Pieta; reduced copy in ivory from the marble group by Michel Angelo, in St. Peter's, Rome. 17th century. Height, 9 in.

LORD ARUNDELL OF WARDOUR.

No. 249. Group representing the Pieta, on ornamental pedestal. Italian 17th century sculpture. Height, 15 in.

ROBERT GOFF, ESQ.

No. 250. Group of a Centaur carrying off a female ; after Giovanni di Bologna. Height, 18 in.
D. C. MARJORIBANKS, ESQ., M.P.

No. 251. The carrying off of a Sabine woman. Italian 16th century ivory. Height, 16 in. ROBERT GOFF, ESQ.

No. 252. St. Sebastian tied to a tree ; a highly finished statuette of unusual size ; at the base of the tree stands an infant angel. By an Italo-Flemish ivory sculptor, working in the style of Algardi ; circa 1650. Height, 17 in.
GEORGE FIELD, ESQ.

No. 253. Virgin and Child. Italian 17th century sculpture of the school of Bernini. Height, 12 in.
ROBERT GOFF, ESQ.

No. 254. Statuette of a nude figure seated on a rock. Italian work. Height, 18 in. J. W. BRETT, ESQ.

No. 255. Group representing the Massacre of the Innocents. Italian 16th or 17th century. Height, 19 in.
A. JOSEPH, ESQ.

No. 256. Statuette of a boy, probably an infant St. John the Baptist. Italian, 17th century. Height, 7 in. ; on ornamental pedestal. J. W. BRETT, ESQ.

No. 257. Four emblematical figures of the Seasons ; highly finished Italian ivories of the school of Bernini. Height, $9\frac{1}{2}$ in. GEORGE FIELD, ESQ.

No. 258. Group representing a Centaur and a Lapith fighting ; a fine Flemish carving, probably originally placed on the cover of a tankard. 17th century. Height, $4\frac{3}{4}$ in.
BARON LIONEL DE ROTHSCHILD, M.P.

No. 259. Statuette of the Ecce Homo, a very highly finished and probably original work by an Italian (Florentine ?) sculptor of the period of Baccio Bandinelli or Bartolommeo Ammanati ; circa 1550. Height, 15 in.
ROBERT GOFF, ESQ.

No. 260. Statue of the Virgin, standing erect in an attitude of grief, probably from a group of the Rood or Crucifixion. Flemish sculpture of the school of Rubens or Vandyck. 17th century. Height, $13\frac{3}{4}$ in. GEORGE FIELD, ESQ.

No. 261. Three statuettes of Muses ; very highly finished Italo-Flemish works ; circa 1700. Height of each, 5 in.
LORD ARUNDELL OF WARDOUR.

No. 262. Statuette of the Virgin standing on a crescent ; a highly finished work of the school and period of Rubens. Height, $10\frac{3}{4}$ in. G. H. MORLAND, ESQ.

No. 263. Statuette of Jonah ; a reduced copy in ivory from the marble statue in the Chigi Chapel in Sta. Maria del Popolo in Rome, which is ascribed to Raffaelle. Height, 7 in.
THE EARL OF DERBY.

No. 264. Statuette of Venus, with Cupid, Italian 17th century work. Height, 10¼ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 265. Companion figure of Paris holding the apple in his hand. Height, 10½ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 266. Group of two amorini, who are holding up a third in their arms; in all probability an original work from the hand of François du Quesnoy, called "Il Fiammingo." First half of the 17th century. Height, 8 in.

JOHN JAMES, ESQ.

No. 267. Bas-relief; a female figure issuing from a gateway, meeting a king, behind whom is seen a cavalcade of warriors; the figures are richly habited in the old German costumes of the period of the ivory. Circa 1510? Width, 6½ in.; height, 5½ in. MESSRS. FARRER.

No. 268. Alto-relievo; three Cupids supporting the papal tiara, cross-keys and other insignia, a highly finished and most spirited carving by François du Quesnoy, called "Il Fiammingo." Height, 7⅛ in.; width, 4⅛ in.

ROBERT NAPIER, ESQ.

No. 269. Picture in engraved and inlaid ivory, mounted in an architectural frame-work of ebony; subject of the picture, the Adoration of the Kings. At the bottom of the frame is the signature of the artist, as follows:—"Ant. Spano. Tropien. regni. Neap. Incisor," an artist of Calabria who died in the service of the King of Spain in 1615. Circa 1600. Height, 1 ft. 10 in.; width, 1 ft. 2 in.

ROBERT SLEE, ESQ.

No. 270. Ewer, of a flattened oval form, with handle, cover, and spout, all of ivory; on the body of the vase is an allegorical subject relating to a nymph of Diana; on the cover are bas-reliefs of children, with the attributes of the Seasons; the whole is surmounted by the figure of a woman hushing the cries of an infant. (Debruge collection, 192.) Flemish work, circa 1660. Height, 16 in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 271. A tall covered cup, entirely in ivory, the body ornamented with a frieze of Bacchanalian figures in full relief; the cover surrounded with a circle or garland of fruit and flowers upheld by Cupids; at the summit a small statuette of the infant Bacchus, the stem formed by a vine stock with leaves and clusters of grapes; amorini in full relief on the base. Flemish 17th century work. (From the Bernal collection.) Height, 19¾ in. ROBERT GOFF, ESQ.

No. 272. A cup, with cover, turned on the lathe, the bowl, base, and cover enriched with raised oviform bulbs. German 17th century work. Height, 17 in. C. WINN, ESQ.

No. 273. Oval dish, in ivory, most elaborately and minutely carved in many compartments with hunting subjects; also the ewer to stand upon it, in stag's horn, mounted and inlaid with ivory, minutely carved in the same style as the dish; apparently the work of an eminent artist of the school of Augsburg. Signed AM . VC 1673, and also, in another place, 1671. Length of dish, 22½ in.; width, 16 in. Height of ewer, 11¾ in. (*See* also the powder-flask, No. 247, belonging to S. Addington, Esq., which is apparently by the same hand.) A. J. B. BERESFORD HOPE, ESQ.

No. 274. Pair of salt-cellars, each supported by three figures of boys accompanied by various animals; highly finished Flemish ivories, in the style of François de Quesnoy. Engraved in Delamotte's "Choice Examples of Art Workmanship," and in "Art Treasures at Manchester," Sculpture, pl. xii. Height, 6½ in. GEORGE FIELD, ESQ.

No. 275. Tankard, mounted in silver-gilt; Bacchanalian subjects. Fine Italo-Flemish carving; on the ewer a statuette of Cupid holding a shield. 17th century. Height, 8¼ in. Engraved in Delamotte's "Choice Examples of Art Workmanship." Height, 9½ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 276. Tankard, mounted in silver-gilt; Battle of Centaurs and Lapithæ. Flemish, 17th century. Height, 10 in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 277. Tankard, mounted in silver-gilt, carved with a grotesque subject of nymphs, &c.; on the cover a group of a male and female figure. 17th century. Height, 9½ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 278. Tankard, mounted in silver-gilt; the ivory drum carved in alto-relievo, with a frieze of Tritons and sea-nymphs; on the cover a group of Cupid with a swan; the silver-gilt mounts are inlaid with oval plaques, containing minute arabesques in translucent enamel on silver. Flemish, 17th century. Height, 15 in. VISCOUNT STRANGFORD.

No. 279. Tankard, mounted in silver-gilt, the drum richly carved with a mythological subject, the Marriage of Jupiter and Juno, &c.: on the cover, which is in ivory, a beautiful frieze of amorini, &c. An exquisitely finished Flemish tankard, circa 1650. Extreme height, 11½ in.

ROBERT NAPIER, ESQ.

No. 280. Tankard, carved with a Bacchanalian procession of children. Flemish, 17th century. Height, 7 in.

THE EARL OF GOSFORD.

No. 281. Tankard in ivory, richly mounted in silver; subject of the carving, a Bacchanalian procession; the silver base and cover are of old English work of the last century,

surmounted by the crest of Horace Walpole. (From the Strawberry Hill collection.) Height, 12 in.

THE EARL OF DERBY.

No. 282. Tankard; the drum finely carved with a frieze of allegorical figures; silver-gilt mounts and cover. A fine Flemish work, circa 1660. Height, 11½ in.

G. H. MORLAND, ESQ.

No. 283. Tankard, ornamented with a frieze of sea-nymphs and tritons. Flemish, circa 1650. Height, 6 in.

ISAAC FALCKE, ESQ.

No. 284. Pair of cylindrical carvings, mounted in silver-gilt, as campaniform vases; subjects respectively a Dance of Dryads and Neptune in his Car, attended by Tritons, &c. Fine Italian 17th century carvings; the mounts English 17th century work. Height, 10 in. One engraved in "Art Treasures at Manchester," Sculpture, pl. xi.

JAMES LUMSDEN, ESQ.

No. 285. Cylindrical ivory carving, mounted on a pedestal; a Bacchanalian revel; an exquisitely finished composition, in part adapted from the antique. Probably the work of Lucas Faidherbe, of Antwerp, scholar of Rubens. Height of the ivory drum, 5 in.; diameter of ditto, 5½ in.

THE DUKE OF HAMILTON.

No. 286. Another similar pedestal; Bacchanalian procession of children. 17th century Flemish work. Height, 5 in.; diameter, 5½ in. THE DUKE OF HAMILTON.

No. 287. Cup or beaker, ornamented with hunting scenes. 17th century. Height, 5½ in. R. R. WHITEHEAD, ESQ.

No. 288. Tankard, carved with a Bacchanalian subject; mounted in silver-gilt. Flemish, 17th century. Height, 7 in. W. H. FORMAN, ESQ.

Nos. 289 & 290. Two frames or pictures containing a series of twelve bas-relief heads of sibyls carved in ivory, enclosed within arcades or sunk compartments, decorated with ornamental mouldings, rosettes, &c., in coloured woods. The ivories probably of Italian 16th or 17th century work; the wood frames of a later period (2nd half of 18th century?) Size of each picture, 14½ in. by 14¼ in.

RIGHT HON. W. E. GLADSTONE, M.P.

No. 291. Alto-relievo; a procession of amorini, by or after François du Quesnoy, called "Il Fiammingo." 17th century. Height, 8¾ in.; width, 12¾ in. R. GOFF, ESQ.

No. 292. Alto-relievo on a background of ebony; composition of nymphs and cupids, two cupids are rocking a third to sleep in a cradle. By an excellent Flemish ivory sculptor of the period of Rubens. Height, 9 in.; width, 13½ in. R. GOFF, ESQ.

No. 293. Alto-relievo on a background of ebony; a bacchanalian composition of children; the infant Silenus with a panther, &c. Style and period of Fiammingo. Height, $4\frac{1}{2}$ in.; width, $14\frac{1}{4}$ in. R. GOFF, ESQ.

No. 294. The Deposition from the Cross, a highly finished Italian work of the end of the 17th century. Height, 10 in.; width, 6 in. GEORGE FIELD, ESQ.

No. 295. Statuette of St. Sebastian. Italian, 17th century. Height, $5\frac{1}{2}$ in. R. GOFF, ESQ.

No. 296. Alto-relievo, the Judgment of Paris. Italo-Flemish work, 17th century. Height, $5\frac{1}{4}$ in.; width, $9\frac{1}{2}$ in. R. GOFF, ESQ.

No. 297. Circular medallion, very minutely carved in relief with an elaborate mythological composition, the margin surrounded by a wreath of leaves. Italian work, first half of 17th century. Diameter, $6\frac{3}{4}$ in. R. GOFF, ESQ.

No. 298. Two carvings in high relief mounted as a diptych; the subjects respectively, the Deposition from the Cross, and a Pietà. Highly wrought Italian carvings of the 17th century. Height, 7 in.; width, $3\frac{1}{2}$ in. MESSRS. FARRER.

No. 299. Series of four oblong relievi of bacchanalian subjects. Highly finished Italo-Flemish carvings in the style of Fiammingo. Height, $3\frac{1}{8}$ in.; width, $5\frac{1}{2}$ in. ISAAC FALCKE, ESQ.

No. 300. Bas-relief, Andromeda. A highly finished Italian carving, 17th century. Height, $4\frac{1}{2}$ in.; width, $7\frac{3}{4}$ in. C. B. CARRUTHERS, ESQ.

No. 301. Alto-relievo, St. Sebastian, attended by two infant angels. An elaborate work by a German (?) artist; date first half of 17th century. Height, $4\frac{1}{4}$ in.; width, $2\frac{3}{8}$ in. C. B. CARRUTHERS, ESQ.

No. 302. Relievo, the "Ecce Homo." Flemish, 17th century. Height, $3\frac{3}{4}$ in.; width, $2\frac{7}{8}$ in. STONEYHURST COLLEGE.

No. 303. Relievo, the Virgin and Child. Flemish, 17th century. Height, 5 in.; width, $4\frac{1}{4}$ in. STONEYHURST COLLEGE.

No. 304. Two circular medallions; subjects, Lot and his Daughters, and Hagar and Ishmael. Italian, 17th century. Diameter, $4\frac{5}{8}$ in. C. WINN, ESQ.

No. 305. Cylindrical salt cellar in carved ivory, the sides pierced and ornamented with two figures of amorini holding shields, and two female draped figures standing as caryatides. Flemish 17th century work. Height $5\frac{1}{2}$ in. W. H. FORMAN, ESQ.

No. 306. Two recumbent nude female figures supported on a pediment of ebony. Italian 17th century work. Length of figures, 6 in. REV. MONTAGUE TAYLOR.

Nos. 307 & 308. Two statuettes; the Virgin and St. John, from a crucifix. Height, 8¼ in.
EDMUND WATERTON, ESQ.

No. 309. Oval relievo portrait of a Dutch lady in the costume of circa 1660. A highly finished and life-like work. Diameter, 3¾ in. and 3 in. SIR C. W. DILKE, BART.

No. 310. Statuette of St. John the Baptist. Spanish or Gothic work, 17th century. Height, 7 in.
DR. E. CHARLTON.

No. 311. Small statuette of St. Joseph. Spanish? 17th century work. Height, 4 in. DR. E. CHARLTON.

No. 312. Alto-relievo busts, conjoined at the waist, of two female crowned figures, holding an orb, sceptre, &c. Period uncertain. Height, 4⅝ in.
PHILIP H. HOWARD, ESQ., of Corby.

SECTION 3.

ART BRONZES.

By J. C. ROBINSON.

No. 450. Life-sized bronze bust, or half-length figure, of Philip II., in a richly ornamented cuirass, on the enriched base or plinth is inscribed in raised letters, "Phi. Rex Angl., etc." Italo-Flemish or German work, by a contemporary sculptor. Height, 3 ft.
HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 451. Similar life-sized bust (also in an elaborately embossed and engraved cuirass) of the Duke of Alva; inscribed on the base, "Fer Dux Albae." Companion to the preceding bust, and by the same hand. Height, 3 ft.
HER MAJESTY THE QUEEN (from Windsor Castle).

No. 452. Colossal bronze bust of Plotina; the drapery in oriental alabaster. A grand Florentine bronze of the 16th century, after the antique. Height 3 ft. 3½ in.
NATIONAL GALLERY OF SCOTLAND.

No. 453. Bronze group of Samson slaying a Philistine; inscribed on the base, "Adrianus Fries Hagiensis Batvvs f. 1612." This fine bronze, the work of Adrian Fries, is an imitation, on a reduced scale, with many variations, from the marble group by his master, Giovanni Bologna, mentioned in Vasari's notice of the latter artist. (This marble, upwards

of 7 feet high, is also in this country, being the property of Sir William Worsley, Bart., at Hovingham Hall, near York.) Height, 2 ft. 6 in.

THE HON. THE TRUSTEES, Nat. Gallery of Scotland.

No. 454. Apollo and Daphne, a reduced copy of the celebrated marble group by Bernini. Obviously a work of the period, and in all probability executed under Bernini's own superintendence. The marble, now in the Villa Borghese, was executed in Bernini's 18th year (1617). Height, 2 ft. 10 in. HENRY DANBY SEYMOUR, ESQ., M.P.

No. 455. Life-sized bust of Henry VII., ascribed to Pietro Torregiano. This bronze is apparently a contemporary reproduction by Torregiano of the bust of the statue from the tomb in Henry VII.'s Chapel at Westminster. Height, 28½ in. HENRY CATT, ESQ.

No. 456. Bronze ewer, adorned in relief with masks, garlands, and other motives of Italian cinque-cento ornamentation. Italian work, circa 1500–20. Similar in style to the engraved design for similar objects of Agostino Veneziano. Height, 14 in. THE DUKE OF BUCCLEUCH.

No. 457. Small life-sized bust of a child, or infant St. John ("Giovannino"), a Florentine quattro-cento bronze of the school or manner of Donatello, probably moulded or reproduced from an original in marble. Height, 17 in.

W. ANGERSTEIN, ESQ., M.P.

No. 458. Bronze equestrian figure, a reduced copy from the celebrated colossal statue of "Gattamelata" at Padua the work of Donatello. This bronze (15 in. high) is apparently a work of the period of the original.

HENRY DANBY SEYMOUR, ESQ.

No. 459. Group of Sampson slaying a Philistine, a Florentine bronze of the manner and period of Il Tribolo, or Bartolommeo Ammanati. Height, 19 in.

THE EARL SPENCER.

No. 460. Bronze knocker, forming a decorative composition of cornucopias and terminal figures, the latter jointly upholding a pedestal, on which (in the centre of the composition) stands an elegantly draped female figure; in the lower portion is an eagle perched on a severed human head. Italian, Florentine (?) work, circa 1530. Height, 14 in., width, 9½ in. GEORGE FIELD, ESQ.

No. 461. Bronze knocker, ornamented with two terminal figures embracing each other, amorini, &c. Italian, circa 1560. Height 12½ in., width, 9 in.

ROBT. S. HOLFORD, ESQ., M.P.

No. 462. Statuette of Venus in the nude, holding a twisted wreath in her hands; an antique Greek or Roman bronze. Found near Mogla, in Asia Minor, the site of the

ancient Stratonice in Caria, and sold on the spot to Edward O'Halley, Esq., of Bloomsbury Square, who brought it to England, and from whom it was purchased by Mr. B. Hertz, at the sale of whose collection it was bought by the present possessor. Height, 13½ in. (34 centimètres).

C. D. E. FORTNUM, ESQ.

No. 463. Mask of a marine deity (Scylla ?) surrounded or composed, in a decorative sense, with dolphins, &c. Portions are plated or damascened with silver, and the eyeballs are formed by rubies. Originally an appliqué ornament to a bronze vase. Græco-Roman work found at Pompeii. Diameter, 3½ in. REV. MONTAGUE TAYLOR.

No. 464. Bronze statuette of Venus, with Cupid standing erect, near to her, on the same (antique) bronze pedestal. Antique Roman work, with a brilliant green patina. Height, 8 in. REV. MONTAGUE TAYLOR.

No. 465. Venus, with Cupid standing near on a square pedestal; an antique Roman bronze.

She holds a golden patera in her hand, and her wrists and ankles are bound round with bracelets of gold filagree work; two small pearls are pendant from the ears. These ornaments and the pearl ear-drops are the original embellishments of the period. Height, 6 in.

J. GIBSON CRAIG, ESQ.

No. 466. Miniature bust, in bronze, of Augustus. Height 4 in. Antique Roman work. From the Strawberry Hill collection THE DUKE OF HAMILTON.

No. 467. Statuette of St. John the Baptist. A highly finished Italian quattro-cento bronze by an unknown master. Height, 10¼ in. C. D. E. FORTNUM, ESQ.

No. 468. Statuette of a seated Satyr playing on the Pan's pipes, holding a globular vase on his knee with the right hand, the vase probably intended to serve as an inkstand. This admirable bronze of the last years of the 15th or beginning of the 16th century is believed to be the work of Andrea Ricci of Padua. Height of figures, if erect, about 13 in. C. D. E. FORTNUM, ESQ.

No. 469. Venus, semi-draped, standing in an attitude as though holding in her hand the apple of Paris. A quattro-cento or early cinque-cento bronze in the manner of Francia. Height, 10½ in. C. D. E. FORTNUM, ESQ.

No. 470. Recumbent female figure (Latona ?) with two children, one of whom she is suckling. An exquisite Italian cinque-cento bronze. Ascribed to Giovanni della Porta. The group 10 in. long. C. D. E. FORTNUM, ESQ.

No. 471. Venus, a standing figure, partly draped, and as if drying herself after the bath. By or after Giovanni di Bologna. Height, 13½ in. C. D. E. FORTNUM, ESQ.

No. 472. Group after the antique. A Centaur with Cupid riding on his back; the Centaur in bronze, the Cupid in silver, mounted on a pedestal of varied marbles, richly ornamented with ormulu, and inlaid with cornelians and other hard stones. On the pedestal is inscribed "Giovanni Bologna fece il Centauro, Giovanni Dughe fece l'Amore." Height of Centaur, 16½ in. C. D. E. FORTNUM, ESQ.

No. 473. Bas-relief in bronze. Ariadne in a car drawn by two panthers, crowned by a genius, and preceded by two Satyrs. This relievo is an ancient reproduction of one of the panels of the bronze pedestal or altar in the museum of the Uffizi, Florence. Conjecturally ascribed to Desiderio da Settignano. Length, 15 in.; height, 12½ in.
C. D. E. FORTNUM, ESQ.

No. 474. Circular bronze relievo. A figure praying, surrounded by flames, in a chariot drawn by two horses, probably Elijah in the fiery chariot. North Italian work, circa 1490? Originally an insertion into the centre of a marble panel. Diameter, 9½ in. C. D. E. FORTNUM, ESQ.

No. 475. Bronze inkstand, the lower portion formed by three Sphynxes; on the cover is a group of statuettes, Pan with his hands bound behind him, Venus, and Cupid. A fine Italian cinque-cento work from the Bernal and Uzielli collections. Height, 14 in. C. D. E. FORTNUM, ESQ.

No. 476. Triangular sweetmeat stand, or salt-cellar, in gilt bronze and silver; the lower part or stand formed by three sea-horses; the bowl formed by pecten shells in silver, surmounted by a gilt statuette of Neptune. Italian, circa 1560? Height, 14½ in. C. D. E. FORTNUM, ESQ.

No. 477. Bronze salt-cellar. A kneeling nude figure, or caryatide, supporting on his shoulders a chama shell. Italian, cinque-cento work. Height, 8½ in.
C. D. E. FORTNUM, ESQ.

No. 478. A child or dwarf holding a cornucopia, and seated on an ornamental pedestal. A spirited Italian bronze of the first half of the 16th century. Perhaps designed for an inkstand. Height, 6½ in.
C. D. E. FORTNUM, ESQ.

No. 479. Bronze inkstand. A warrior seated on a grotesque sea monster, probably intended to represent Orlando dragging the monster from the deep. From Ariosto. Height, 5¾ in. Florentine bronze, circa 1580.
C. D. E. FORTNUM, ESQ.

No. 480. The Flora of the Capitol. Height, 10¼ in.

No. 481. The Farnese Flora. Height, 13½ in.

No. 482. The Antinous. Reduced copies from the antique, highly finished bronzes by Giovanni Zoffoli, of

Florence. Date, second half of the 18th century. All the three bear the usual signature of this artist. Height of each, 13½ inches. C. D. E. FORTNUM, ESQ.

No. 483. The centaur Nessus carrying off Dejanira. A highly finished and most beautiful repetition of the group by Giovanni da Bologna, probably from the hand of the artist himself. Height, 17 in. THE DUKE OF HAMILTON.

No. 484. The Rape of the Sabines. Reduction in bronze of the well-known group by Giovanni da Bologna, under the Loggi dei Lanzi, Florence. A contemporary work, probably from the "botega" of the artist. Height, 23½ in.
NATIONAL GALLERY OF SCOTLAND.

No. 485. Mercury. A reduced copy of the statue by Giovanni Bologna. Cinque-cento reproduction. Height, 22½ in. NATIONAL GALLERY OF SCOTLAND.

No. 486. Victory kneeling on a slave. Reduced from the colossal marble by Giovanni da Bologna. Contemporary bronze. Height, 12½ in.
NATIONAL GALLERY OF SCOTLAND.

No. 487. A goat. Italian cinque-cento period. Height, 7 in. NATIONAL GALLERY OF SCOTLAND.

No. 488. Circular bronze relievo. Neptune in his car drawn by sea horses, accompanied by a Triton and a sea nymph. Italian, circa 1520 (?). Diameter, 8½ in.
G. H. MORLAND, ESQ.

No. 489. Bronze candlestick. The stem a statuette of Venus holding up a vase or basket, which forms the nozzle. The wide base richly ornamented in relief with amorini, arabesques, &c. An exquisite Italian work of the first half of the 16th century. Height, 8½ in. ROBT. NAPIER, ESQ.

No. 490. Crucifix. A highly finished Italian bronze of the school and period of Giovanni da Bologna. Height, 8 in. SIR HUGH HUME CAMPBELL, BART.

No. 491. Venus. A statuette. Early cinque cento period. Height, 10 in. J. W. BRETT, ESQ.

No. 492. David. Statuette in bronze on a reduced scale of the marble statue by Michael Angelo. Height, 8 in.
ISAAC FALCKE, ESQ.

No. 493. Oviform bronze vase, ornamented with masks, festoons of fruit, sphynxes, &c. Florentine work, circa 1570. Height, 13½ in. LORD WILLOUGHBY DE ERESBY.

Nos. 494 & 494*a*. "Night and Day." Two recumbent figures from the Medici tombs. Highly finished bronzes, on a reduced scale, from the marble statues by Michael Angelo. Day, 11 in. by 23 in. by 8 in.; Night, 13 in. by 24 in. by 10 in. NATIONAL GALLERY OF SCOTLAND.

No. 495. Pair of pricket candelabra, richly ornamented with strapwork ornaments, masks, &c. Italian, circa 1570. Height, 13 in. GEORGE FIELD, ESQ.

No. 496. Portrait bust of an emperor, probably intended for Trajan. A beautiful quattro-cento or early cinque-cento bronze in the manner of Ricci. Height 10½ in. G. H. MORLAND, ESQ.

No. 497. Bronze inkstand. A statuette of a warrior in antique costume, kneeling on a helmet, and resting one hand on a shield. The cavity for the ink is in the pedestal or ground on which the figure stands. Italian, circa 1550. Height, 9 in. S. ADDINGTON, ESQ.

No. 498. Miniature bronze portrait bust of an ecclesiastic, executed in a very delicate and highly finished style. Italian, circa 1600. Height 5¾ in. R. S. HOLFORD, ESQ.

No. 499. Small life size profile portrait, in bas-relief, of Henri II. of France, wearing a rich cuirass, bronze, appliqué on a background of gilded wood. Contemporary French work. 12 in. by 9½ in J. W. BRETT, ESQ.

No. 500. Hercules. A statuette; one foot resting on a lion's head. The figure stands on a triangular pedestal decorated with sphynxes, &c. Florentine early 16th century work. Height, 16 in. LADY SOPHIA DES VOEUX.

No. 501. Laocoon. A Florentine, cinque-cento reduction from the antique marble group. Height, 13 in. J. W. BRETT, ESQ.

No. 502. Female standing figure, supporting a hemispherical vase on her head, in gilt bronze, the drapery chased and engraved with an arabesque pattern. Italian work, circa 1550. Probably used as a perfume burner. Height, 11 in. G. H. MORLAND, ESQ.

No. 503. Bronze inkstand, the cover surmounted by a statuette of Cupid. Italian cinque-cento work. Height, 10 in. THE DUKE OF BUCCLEUCH.

Nos. 504 & 505. Vase or bowl-shaped tazza and hexagonal pedestal, richly decorated with arabesque ornaments in bas-relief. Italian, circa 1490. Height of pedestal, 3½ in.; diameter, 10 in.; height of bowl, 8 in., diameter, 10 in. G. H. MORLAND, ESQ.

No. 506. Statuette of the infant Hercules strangling a serpent. Italian, cinque-cento work. Height, 9 in. REV. MONTAGUE TAYLOR.

Nos. 507 & 508. Pair of gilt bronze ewers, formed as grotesque horned monsters with gaping mouths. Italian cinque cento period. Height, 8¼ in. JOHN NOBLE, ESQ.

No. 509. Bell-shaped vase, surrounded by a frieze of classical figures. Reduced copy in bronze of an antique

marble vase of large dimensions, in the Villa Borghese; the work of Giovanni Zoffoli of Florence. 18th century. Height, 15½ in. Signed by the artist.

NATIONAL GALLERY OF SCOTLAND.

No. 510. Vase, companion to the preceding, also from an original in the Villa Borghese. By Zoffoli; signed by the artist. Height, 13½ in.

NATIONAL GALLERY OF SCOTLAND.

No. 511. Companion bronze vase, with slender scroll handles, reduced from an antique original in the Villa Borghese. Signed by Zoffoli. Height, 12½ in.

NATIONAL GALLERY OF SCOTLAND.

No. 512. Bronze statuette; a figure with outstretched arms, the lower extremities those of a sea-monster. Height, 9 in. REV. MONTAGUE TAYLOR.

No. 513. Bronze statue, small life-size, of a seated child, or amorino, holding a bird cage, inscribed on the box "Pigalle fecit, 1783." Jean Baptiste Pigalle was born at Paris, 1721, and died 1784. Height, 20 in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 514. Bronze statue, companion to the preceding, of a seated child with a bird in one hand and an apple in the other. Inscribed on the base "Pigalle f., 1784." Height, 18 in. HER MAJESTY THE QUEEN (Windsor Castle Coll.).

No. 515. Bronze statuette of Jupiter holding a thunderbolt and a wand or sceptre; antique Roman work. Height, 7½ in. REV. MONTAGUE TAYLOR.

Nos. 516 & 517. Pair of large ewer-shaped vases, surrounded by Tritons, sea-nymphs, &c. Italian, circa 1690? Height, 2 ft. 8 in. EARL COWPER.

Nos. 518 & 519. Pair of candlesticks, with wide circular bases, and baluster-shaped stems, richly adorned with interlaced arabesque work, masks, &c. chiselled in relief. Italian, circa 1500–30. Height, 9 in.

G. H. MORLAND, ESQ.

No. 520. Miniature antique bronze statuette of Harpocrates? covered with a beautiful light green patina. Height, 2⅝ in. REV. MONTAGUE TAYLOR.

No. 521. Small bronze tap, formed by a ram's head, the handle a half figure of a satyr; a spirited Italian cinque-cento work. 2 in. by 3⅜ in. REV. MONTAGUE TAYLOR.

No. 522. Grotesque bronze lamp, composition of a winged sphynx with a bearded human head, &c. Italian early cinque-cento work. 8 in. by 7½ in. by 3½ in.

S. ADDINGTON, ESQ.

No. 523. Grotesque Florentine lamp, in the style of an antique "gryllus;" composition of a large grotesque mask,

a dolphin, a swan, &c., the neck of the latter forming the handle. Early cinque-cento work. $4\frac{1}{4}$ in. by $7\frac{1}{2}$ in. by 4 in.
LADY SOPHIA DES VOEUX.

No. 524. Florentine bronze statuette of an athlete, reduction from the antique. Height, 12 in.
REV. MONTAGUE TAYLOR.

No. 525. Bronze casket or inkstand, ornamented with relievo subjects of nymphs and centaurs. Florentine quattrocento period. $4\frac{1}{2}$ in. by $9\frac{3}{4}$ in. by $5\frac{3}{4}$ in. G. H. MORLAND, ESQ.

No. 526. Venus, an Italian Florentine bronze, in the manner of Francia. Height, $11\frac{1}{2}$ in.
LADY SOPHIA DES VOEUX.

No. 527. Statuette of a horse, by Le Sueur. 17th century. Height, 6 in. LADY FELLOWS.

No. 528. Bas-relief, the Nativity. 17th century. 7 in. by $5\frac{1}{2}$ in. C. WYNN, ESQ.

Nos. 529 & 530. Pair of Venetian engraved brass candlesticks. Cinque-cento period. Height 7 in.
C. D. E. FORTNUM, ESQ.

No. 531. Venetian engraved cinque-cento candlestick. Height, $6\frac{1}{2}$ in. EDMUND WATERTON, ESQ.

Nos. 532 & 533. Pair of Venetian candlesticks, elaborately engraved with battle subjects and foliated ornaments in the style of Orazio Forezza. Cinque-cento work. Height, 9 in. G. H. MORLAND, ESQ.

No. 534. Hercules and Cacus, a reproduction on a reduced scale of the group by Canova. Height, $16\frac{1}{2}$ in.
J. W. BRETT, ESQ.

No. 535. Ewer, decorated with foliage and amorini in relief. Height, 2 ft. 2 in. MRS. TURNER.

Nos. 536 to 547. Collection of 12 bronze statuettes, chiefly of Florentine 16th and 17th century origin.
LADY SOPHIA DES VOEUX.

Nos. 548 to 554. Collection of 7 bronze statuettes of Italian origin. J. W. BRETT, ESQ.

Nos. 556 to 671. Collection of 76 relievo "plaques," portrait medallions, &c. in bronze; chiefly of Italian origin, of the 15th and 16th centuries. Amongst them may be specially noted Nos. 556 and 557, two oblong "plaques," with semi-circular ends, from the Baron de Monville's collection, containing subjects from the labours of Hercules. No. 558, a square plaque, subject, Silenus on an ass, prostrate on the ground, surrounded by a troop of bacchantes, ascribed to Pollajuolo. No. 559, Hercules and Antæus. Nos. 560 and 561, two examples of a plaque, ascribed to Sandro Botticelli; subject, the Virgin standing on a raised throne or platform, surrounded by angels. No. 562, a

large square gilt plaque, or relievo picture, of German work, circa 1500–20; subject, the Virgin and Child surrounded by boy angels. Medals of Cosmo de Medici, ascribed to Donatello (564). Nicolo Sanuto, by Sperandio (565). Cardinal Francesco Gonzaga, by the same (566). Guarini di Verona, by Matteo di Pastis (567); and Louis XII. and Anne of Brittany, by the Goldsmiths. Saint Priest of Lyons (568). SIR THOMAS GRESLEY, BART.

Nos. 672 to 701. Collection of 30 Italian 15th and 16th century bronze "plaques" and medals, of which may be noticed No. 672, a circular sword pomel "plaque," a Medusa's head, with two amorini. No. 673, the Resurrection, of North Italian work; No. 674, St. Sebastian; Nos. 675 and 676, two plaques, half figures of Silenus and a nymph respectively, reproduced from the patera or mirror cover of the Casa Martelli, ascribed to Donatello; No. 677, a Crucifixion; No. 678, Holy Family (from the De Monville collection); No. 679, Christ in the Sepulchre (also from the De Monville collection); No. 680,a Medal of Erasmus, dated 1519, ascribed to Quentin Matsys. C. D. E. FORTNUM, ESQ.

Nos. 702 to 709. Eight Italian cinque-cento medallions, of which may be specified No. 702, a bronze portrait medal, inscribed "Io Fran Martinio Mediol Medicus."

WILBRAHAM EGERTON, ESQ., M.P.

No. 710. Silver medallion of the Emperor Rudolph II.

THE REV. MONTAGUE TAYLOR.

No. 711. Steel matrix of the Great Seal of the Commonwealth, inscribed "The seale of the Parliament of the Commonwealth of England." Diameter, $2\frac{1}{2}$ in.

W. B. STOPFORD, ESQ.

SECTION 4.

FURNITURE.

By J. C. ROBINSON.

No. 801. Throne or stall chair in walnut wood, richly carved with strap work ornamentation, Caryatides, &c. Venetian work, circa 1550; brought from the monastery of San Giorgio, Venice. Height, 7 ft. 3 in.; width, 3 ft. 8 in. HENRY VAUGHAN, ESQ.

No. 802. Large ebony cabinet, elaborately carved with scriptural subjects in bas-relief, rich scroll ornaments, statuettes, in full relief, &c. Date first half of 17th century. Height, 7 ft. 3 in.; width, 6 ft. 3 in.

R. S. HOLFORD, ESQ. M.P.

No. 803. Ebony cabinet, the front inlaid with twenty-one small paintings in oil by eminent Dutch masters

(Berghem, Paul Brill, Polemberg, and Bonaventura Peters). Two small highly finished landscapes, with cattle and pastoral figures, by Berghem, are conspicuous in the lower part. 17th century work. An heir-loom in the Sydney family. Cabinet, height, 3 ft. 3 in; width, 4 ft. 4 in; with stand, height, 6 ft. 3 in.; width, 5 ft.

LORD DE L'ISLE AND DUDLEY (from Penshurst).

No. 804. Cabinet in iron, embossed and richly damascened with arabesques, &c., in gold. Milanese work; circa 1540–50. Height, 3 ft. 4 in; width, 3 ft. 6 in.

THE DUKE OF HAMILTON.

No. 805. Dwarf cabinet or "commode," old French work, decorated with arabesques, and figures painted in oil on a gold ground. Circa 1680. Height, 3 ft. 2 in.; width, 6 ft. 10 in. MARTIN T. SMITH, ESQ., M.P.

No. 806. Coffer, old Japan marquetry of mother-of-pearl on a carved and gilded wood stand. 17th century, called "the Medici coffer." Height 4 ft.; width, 5 ft. 3 in.

THE MARQUIS OF WESTMINSTER.

No. 807. Table supported by a life-sized crouching figure of a negro boy in gilt wood. Venetian, 17th century work. Height, 3 ft. 2 in.; width, 4 ft. THE REV. MONTAGUE TAYLOR.

No. 808. Cabinet in black "boule," in three compartments, with highly finished ormolu mounts, probably one of the finest works of Charles André Boule, period of Louis XIV. Circa 1690–1700. (Boule was born 1642, died 1732.) Height, 3 ft. 9 in.; width, 4 ft. 4 in.

THE DUKE OF BUCCLEUCH.

No. 809. Oblong cabinet on feet, in black boule; in the centre of the front is inserted a large bronze plaque, with a relievo of children at play, doubtless a fine original work of Charles André Boule. Height, 4 ft. 8 in.; width, 4 ft. 6 in. HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 810. Library table, with étagère and drawers on the top, surmounted by an elaborately ornamented clock. Old black boule, richly mounted in ormolu and decorated with plaques of painted enamel. Circa 1700. Height, 4 ft.; width, 5 ft. 3 in.; with clock, height, 6 ft. 6 in.

THE DUKE OF BUCCLEUCH.

No. 811. "Kneehole" table. Old red boule, with drawers on the top, mounted with ormolu and silver. This piece bears the arms of the family De Gondi, and was in all probability made for a descendant of the celebrated Cardinal de Retz. Circa 1700. Height, 3 ft. 2 in.; width, 2 ft. 8 in. HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 812. A kneehole table of similar design and period to the previous piece. Height, 3 ft. 4 in.; width, 2 ft. 11 in.

CAPTAIN LEYLAND.

No. 813. Old black boule cabinet, in four compartments. In the centre of each panel are figures in relief, in ormolu, respectively of the Four Seasons. Circa 1700. Height, 5 ft.; width, 4 ft. 4 in. EARL GRANVILLE.

Nos. 814 & 815. Pair of tripod-shaped "encoignures" in old black boule. Circa 1700; probably designed for occasional use, to be placed at the ends of a library table. Height, 2 ft. 3 in.; width, 1 ft. 8 in. GEORGE FIELD, ESQ.

No. 816. Coffer and stand, old black boule, richly mounted in ormolu; an original highly wrought work of Charles André Boule. Circa 1700. Height, 4 ft. 1 in.; width, 2 ft. 3 in. HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE.

No. 817. Coffer and stand, companion to the previous specimen. Height, 4 ft.; width, 2 ft. 3 in. THE DUKE OF BUCCLEUCH.

No. 818. Oblong box or coffret, old black boule. Height, 5 in.; length, 13 in. GEORGE FIELD, ESQ.

No. 819. Clock and bracket, in black boule, decorated with an allegorical figure of Time; at the summit an hour glass flanked by wings and other emblems. An original work of Boule. Height, 3 ft.; width, 1 ft. 2 in. GEORGE FIELD, ESQ.

No. 820. Bellows in old boule. Length, 1 ft. 8. in.; width, 8 in. MRS. LITTLEDALE.

No. 821. A pair of elaborately carved and gilded wood "gueridons," the stems formed by terminal figures of amorini. French work of the period of Louis XIV. Height, 3 ft. 3 in.; width, 1 ft. 4 in. D. M. DAVIDSON, ESQ.

Nos. 822 & 823. Two carved and gilded chairs. French, period of Louis XV. Height, 3 ft. 4 in.; width, 2 ft. THE EARL OF CHESTERFIELD.

Nos. 824. Commode in marqueterie, mounted in ormolu. French; period of Louis XV. A beautiful and highly finished work of Riesener (?). Height, 3 ft.; width, 5 ft. HARVIE FARQUHAR, ESQ.

No. 825. Cabinet or secretaire in marqueterie, mounted in ormolu, the panel in the upper part contains an oval medallion in ormolu; subject, a trophy or group of doves, a quiver of arrows, garland of flowers, &c.; the lower panels, in marqueterie, are ornamented with elegant arabesques, wreaths of natural flowers, &c.; the signature of the artist, "Riesener fe., 1790," is visible in the right hand lower corner. Height, 4 ft. 9 in.; width, 3 ft. 6 in. THE DUKE OF HAMILTON.

No. 826. Small square étagère or writing table "en suite" with the previous piece; the top inlaid with a trophy of books, natural flowers, a bow and arrows, quiver, &c., elaborately mounted in ormolu, with hanging festoons of flowers, &c. Height, 2 ft. 6 in.; width, 2 ft.

These specimens, with a third "en suite," now at Hamilton Palace, were executed for Queen Marie An-

toinette; the marqueterie, as indicated by the signature on the cabinet, is the work of the celebrated "ébéniste" Riesener, whilst the ormolu mounts are believed to be by the equally famous "ciseleur" Goutière.

In both specialities is displayed the utmost perfection of design and execution at the culminating period of French decorative art, and in all probability the suite of furniture, as a whole, is the most important and beautiful work of its kind produced in the age of Louis XVI. THE DUKE OF HAMILTON.

No. 827. Circular fronted secretaire in marqueterie, richly mounted in ormolu; at each end is a beautiful branched candelabrum in gilt metal, and at the summit a pierced gallery. The marqueterie decoration consists of elaborate trophies of natural flowers, books, and various emblems; both marqueterie and chasing are of the utmost possible excellence. This chef d'œuvre of French cabinet work is doubtless the work of Riesener, but of an earlier date than the preceding specimens. Height, 3 ft. 10 in.; width, 4 ft. 3 in.

HER MAJESTY THE QUEEN (Buckingham Palace Coll.)

Nos. 828 & 829. Pair of encoignures in marqueterie and ormolu, surmounted by Griotte marble slabs, very beautiful specimens of the work of Riesener (?), executed probably towards the end of Louis XV. or beginning of Louis XVI.'s reign. Height, 3 ft. 2 in.; width, 3 ft. 3 in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

Nos. 830 & 831. Pair of small pier tables, with drawers, inlaid with plaques of Sèvres porcelain with green margins, and painted with bouquets of flowers. Period of Louis XVI. Height, 2 ft. 9 in.; width, 2 ft. 3 in.

EARL SPENCER (from Spencer House).

No. 832. Pier table inlaid with medallion plaques in Sèvres porcelain, painted with pastoral subjects. Height, 2 ft. 6 in.; width, 2 ft. 7 in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 833. Coffer cabinet, decorated with three large square plaques of Sèvres porcelain, admirably painted with pastoral subjects, and with a plaque at each end painted with birds. Height, 1 ft. 4 in.; width, 2 ft.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 834. Table surmounted by an étagère cabinet, inlaid with plaques of Sèvres porcelain, bordered in turquoise and painted with bouquets of flowers. Period of Louis XVI. Height, 4 ft. 6 in.; width, 2 ft. 10 in. J. KELK, ESQ.

No. 835. Cabinet mounted in ormolu and inlaid with four large oval plaques of Sèvres porcelain, with green margins. The two large panels in front exquisitely painted with "corbeilles" of flowers. Probably one of the most perfect and brilliant specimens of old Sèvres inlaid fur-

niture ever executed. Height, 3 ft. 11 in.; width, 2 ft. 8 in. CHARLES MILLS, ESQ.

No. 836. Cabinet, mounted in ormolu and inlaid with five large plaques of Sèvres porcelain, (three vertical quadrangular plaques in front, beautifully painted with large bouquets of flowers; two oval plaques (at the ends) painted with trophies;) borders grounded in light green, powdered with white and gold spots. This beautiful piece is of the finest style of the Louis XVI. period. Height, 4 ft. 1 in.; width, 2 ft. 8 in. ALEXANDER BARKER, ESQ.

No. 837. Small square "étagère" or work-table in green lac or "vernis," mounted in ormolu, the top formed by an oblong tray in Sèvres porcelain, a second tray inserted at a lower level. The principal tray at the summit is beautifully painted with a garden scene, with two ladies in the costume of the period of Louis XV.; the lower tray painted with the interior of a room, in which is seen a ladies work-table and various appliances. This piece is said to have been made for one of the directors of the manufactory of Sèvres (M. Boileau or M. Parent?) the two figures on the tray being intended as portraits of his wife and daughter. Height, 2 ft. 3 in.; width, 1 ft. 2 in. CHARLES MILLS, ESQ.

No. 838. Ebony coffer cabinet, elaborately mounted with openwork silver ornaments; the interior decorated with highly finished pictures of scriptural subjects in oil. Flemish, circa 1620. Height, 1 ft. 9 in.; width, 13 in.
THE BARONESS MAYER DE ROTHSCHILD.

No. 839. Bracket clock in red "vernis" lac, painted with bouquets of natural flowers, and mounted in ormolu. French, period of Louis XV. Height, 2 ft. 6 in.; width, 12 in. LORD WILLOUGHBY DE ERESBY.

No. 840. Circular étagère work-stand in ormolu, mounted with two large circular plaques of Sèvres porcelain, painted with rich bouquets of flowers. Height, 2 ft. 6 in.; diameter of plaque, 1 ft. 2 in. LORD FOLEY.

No. 841. Circular étagère work-table, mounted at the top with a large circular plaque of Sevres porcelain, painted with a "corbeille" of flowers, and bordered with turquoise. Presented by Queen Marie Antoinette to Lady Auckland, at the period of Lord Auckland's embassy in France. Height, 2 ft. 7 in.; width, 1 ft. 2½ in. THE HON. MISS EDEN.

No. 842. Square pillar music-table, the top formed by a large plaque of Sèvres porcelain, painted with a trophy of musical instruments, within a border of turquoise and gold. Also presented by Marie Antoinette to Lady Auckland. Height, 2 ft. 7 in.; width, 1 ft. 4 in. THE HON. MISS EDEN.

No. 843. Cabinet in mahogany, richly mounted in ormolu, supported on eight legs formed as quivers of arrows; at the

summit an elaborate composition in ormolu, of scroll work, amorini, &c., flanking a shield of arms. This magnificent cabinet, a masterpiece of the celebrated French *ébéniste* and *ciseleur* Goutière, was executed either for the Comte de Provence (afterwards Louis XVIII.), or the Comte d'Artois (Charles X.), circa 1770–80. Height, 8 ft.; width, 4 ft. 9 in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 844. Coffer cabinet with fall front, in old Spanish or Italian marqueterie; the drawers inside lined with plaques of iron, richly damascened in gold, with arabesque ornamentation. 16th century. Height, 1 ft. 4 in.; length, 1 ft. 9 in.

MESSRS. FARRER.

No. 845. Coffer cabinet in ebony, ornamented with relievo plaques of arabesque ornament in perforated gilt bronze. Italian, circa 1570. Height, 1 ft. 6 in.; length, 1 ft. 11 in. THE REV. MONTAGUE TAYLOR.

No. 846. Coffer, richly mounted in perforated work of blued steel and ormolu. Circa 1600. Height, 9 in.; length, 1 ft. 6 in. THE DUKE OF HAMILTON.

No. 847. Small coffer in ebony and ormolu, and decorated with "pietra dura" work in relief. Florentine 17th or 18th century work. Height, 10 in.; length, 1 ft. 3 in.

THE HON. MRS. SCOTT MURRAY.

No. 848. A casket of old Japan lac, inlaid with mother-of-pearl, circular topped. Height, 12 in.; length, 18 in.

It belonged to Margaret, Duchess of Norfolk, daughter and heir of Thomas, Lord Audley of Waldew. She was the second wife of Thomas Howard, 4th Duke of Norfolk (beheaded by order of Henry VIII., 1572), who had by her two sons, Thomas, Earl of Suffolk, and "Belted Will Howard," ancestor of the Earl of Carlisle and of the Howards of Corby. The date of her marriage has not been ascertanied. This coffer doubtless contained some of the most precious portions of her *trousseau*.

PHILIP H. HOWARD, ESQ., of Corby.

No. 848*. Small ebony cabinet; the exterior plain, the inside of the lid and front of the doors and drawers inlaid with plaques of silver engraved with arabesques, &c., four having allegorical figures of "Justitia," "Caritas," "Espes," "Fides," two others have subjects from the history of Joseph. Flemish work of the latter part of the 16th century. Height, 15 in.; width, 19¼ in. REV. THOS. BACON.

Nos. 849 & 850. Pair of groups in gilt bronze and ormolu, on black boule pedestals; two of a set of four allegorical compositions typical of the arts and sciences. Probably by Charles André Boule, circa 1700. Height, 2 ft. 1 in,; width, 11 in. HER MAJESTY THE QUEEN (Windsor Castle Coll.)

Section 5.

OBJECTS OF ANCIENT IRISH AND ANGLO-SAXON ART.

By R. H. S. Smith, A.M., F.S.A., Assistant Keeper of the Art Collections.

No. 851. Gold ornament, believed to be the ancient Celtic "mind," or head-ornament. Formed of a thin semi-lunar plate of gold with raised ribs. The intervals filled with embossed fillets and rope ornament. Disks, composed of two thin plates of gold, $3\frac{1}{3}$ in. diameter, embossed with lines of ornament, terminate the object at each side. Found 1836, in co. Tipperary. Ancient Celtic work. Size, $10\frac{1}{2}$ in. wide; 5 in. across the opening; $3\frac{1}{2}$ in. deep at top; 3 in. at each extremity; weight, 4 oz. 6 dwts. 2 gr.

The Royal Irish Academy (Cat. No. 17).*

No. 852. Gold ornament, a "mind," of similar form, with five raised ribs and rope ornament between; portions of the inside terminal disks remain; and one of the anterior disks is perfect but detached. Ancient Celtic work. Size, $10\frac{3}{4}$ in. by $10\frac{1}{4}$ in.; $4\frac{3}{4}$ in. across the opening; $4\frac{3}{4}$ in. deep at top; $2\frac{1}{4}$ in. at the ends; weight, 7 ozs. 8 dwts. 1 gr.

The Royal Irish Academy (Cat. No. 20).

No. 853. Gold disk of a similar ornament, embossed with concentric lines and circles, with a sharp conical projection in the centre of each. Diameter, 5 in.

Trinity College, Dublin.

No. 854. Gorget, probably a mortuary ornament, formed of a thin semi-lunar plate of gold, the ends thickened and bent, the upper surface stamped along its edges with a pattern of zigzags in lines. Ancient Celtic work. Total diameter, $8\frac{1}{16}$ in.; greatest width of gold plate, $2\frac{7}{16}$ in.; measure in the clear within, 5 in. Found at Ardrah, co. Donegal. Engraved in Archæologia, vol. xxx., p. 137, pl. xii.

Lord Londesborough.

No. 855. Circular torque, or breast ornament of gold, the largest known; formed of four flanges of metal united along their inner edges and then twisted; the ends solid, recurved so as to form hooks; one of these prolonged for $10\frac{1}{2}$ in. in length into a projecting bar. Found (1810) at Tara, co. Westmeath. Length, 5 ft. 7 in.; weight, 27 oz. 7 dwts. 20 gr.

The Royal Irish Academy (Cat. No. 192).

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* The writer begs to acknowledge his obligations to the valuable Catalogue of the Antiquities in the Museum of the Royal Irish Academy by W. R. Wilde, V.P.R.I.A., and to refer to it for interesting details respecting the objects briefly described here.

No. 856. Circular gold torque, of similar character, the solid ends forming hooks of equal length. Found at Tipper, near Naas, co. Kildare. Length, 4 ft. 7 in.

THE MARQUESS OF KILDARE.

No. 857. Circular gold torque, of similar character; a piece seems to have been cut off from one of the recurved ends. Length, 4 ft. $4\frac{3}{4}$ in. SIR W. W. WYNN, BART., M.P.

No. 858. Circular gold torque, formed of a single twisted wire, loosely bent or folded into a triple cord, with solid smooth recurved ends forming the usual hooks. Length, 15 in. Found near Romsey, Hants. VISCOUNT PALMERSTON, M.P.

No. 859. Circular gold torque, of a single twist, with the ordinary terminal hooks. Ancient Celtic work. Found near Scarborough. Length of plain hook, 2 in. Length, 3 ft. $2\frac{5}{16}$ in.; depth, $\frac{1}{8}$ in. LORD LONDESBOROUGH.

No. 860. Gold torque, penannular, hammered up into a hollow swollen form, small solid button-shaped ends. Ancient Celtic (?) work. Length, $10\frac{3}{8}$ in.; width over the curve, $1\frac{13}{16}$ in.; diameter of button-shaped ends, $\frac{1}{2}$ in.; weight, 4 oz. 3 dwts. Found at Ballykilty, co. Cork.

LORD LONDESBOROUGH.

No. 861. Gold armlet, penannular, with funnel-shaped ends. Ancient Celtic (?) work. Length, $6\frac{3}{8}$ in.; circum., $\frac{7}{8}$ in.; diam. of cup ends, $\frac{15}{16}$ in. LORD LONDESBOROUGH.

No. 862. Gold armlet, penannular, the ends somewhat thickened, with small punctures, perhaps letters, near one of them. Found near Aspatria, Cumberland. Ancient Celtic (?) work. Weight, $5\frac{1}{2}$ oz.; diameter, $2\frac{3}{4}$ in. Engraved in Archæologia Æliana, vol. ii., p. 268. W. FORSTER, ESQ.

No. 863. Gold armlet, formed of four wires of gold twisted together and tapering to the fastening, which is a flattened loop closing over the recurved end of the armlet. Anglo-Roman work. Length, $8\frac{3}{4}$ in.; greatest circum., $\frac{3}{4}$ in.

SIGNOR A. CASTELLANI.

No. 864. Gold fibula (so-called "ring money"), formed of a central arched handle with expanded circular cup-shaped ends; the inside margin of the cups decorated with three raised lines. Ancient Celtic (?) work. Length, $5\frac{1}{4}$ in.; height, $2\frac{1}{4}$ in.; diam. of each cup, $2\frac{1}{8}$ in.; weight, 4 oz. 11 dwts. 2 grs. THE ROYAL IRISH ACADEMY (Cat. No. 121).

No. 865. Gold fibula, of similar character, the largest known; the arched handle is attached to the cup-shaped disks near the inner margin of the latter. Length, 11 in.; height placed on the disks, $3\frac{3}{8}$ in.; diam. of cups, 5 in.; depth of cups, $1\frac{5}{8}$ in.; greatest circum. of handle, $4\frac{1}{8}$ in; weight, 16 oz. 17 dwts. 4 grs.

THE ROYAL IRISH ACADEMY (Cat. No. 122).

No. 866. Gold fibula, of similar character, but with the

terminal disks flat and thin; the connecting arched handle is deeply striated longitudinally. Upon the upper face of one of the disks is a small gold loop, to which a chain or pin might have been attached. Length, 5 in.; diam. of disks, $2\frac{3}{4}$ in.; weight, 4 oz. 15 dwts. 19 grs.

THE ROYAL IRISH ACADEMY (Cat. No. 123).

No. 867. Fibula, of similar character, with flat disks. The curved back longitudinally and deeply striated, with cross striæ at the ends. Found at Ballymoney, Ireland. Diameter of flat ends, $\frac{3}{4}$ in.; over the arched handle, $1\frac{3}{8}$ in.; circumference, $1\frac{1}{8}$ in. LORD LONDESBOROUGH.

No. 868. Fibula, in white bronze, covered with a remarkable bright green patina; somewhat lyre-shaped; the centre portion strengthened by pieces riveted beneath; a small fragment of amber, which probably formed a central boss, remains; the acus is wanting. Found in Ireland; probably work of the 4th or 5th century. Length, $3\frac{1}{4}$ in.

COLLEGE OF ST. COLUMBA, near Dublin.

No. 869. Portion of bronze ornament, heart-shaped, formed of a double volute, enamelled, and inlaid with vitreous mosaics; with three sockets for bosses, one retaining a portion of blue glass. The back rudely lined with interlaced ornament, in which occurs the emblem of the fish. Ancient Celtic, 10th or 11th century work, perhaps a portion of ornament from a shrine; figured in the article on "Vitreous Art," by A. W. Franks, M.A., in Waring's "Art Treasures of the United Kingdom." Diameter, 3 in.

COLLEGE OF ST. COLUMBA.

No. 870. Hollow circular bronze ornament, the top carved probably to receive champlevé enamel. The pattern is the ordinary triple ornament in the centre, and a series of large and small circles round it. Found in a rath in Ireland, 1834. Ancient Celtic 11th or 12th century work. Diameter, $2\frac{7}{8}$ in.; depth, $\frac{7}{8}$ in. COLLEGE OF ST. COLUMBA.

No. 871. Bronze brooch, penannular; the expanded ends enamelled and inlaid with vitreous mosaic. Celtic, 10th or 11th century work. Diameter, $2\frac{3}{4}$ in.; length of pin, 7 in. TRINITY COLLEGE, DUBLIN.

No. 872. Bronze brooch, penannular; the expanded ends contain portions of vitreous mosaic and enamel. Found (1829) in a tumulus at Lagore, co. Meath. Ancient Celtic work. Diameter, $\frac{7}{8}$ in. LORD TALBOT DE MALAHIDE.

No. 873. Bronze perforated ornament, enamelled in red and yellow, and inlaid with vitreous mosaic. Found in a tumulus, within which a chambered wooden structure was discovered, in 1829, at Lagore, co. Meath. Ancient Celtic work. $2\frac{7}{8}$ in. by 1 in. Engraved in Arch. Journal, vi., p. 105. LORD TALBOT DE MALAHIDE.

No. 874. The "Tara" brooch; white bronze, annular, the expanded portion occupying nearly half the diameter; the depressed parts overlaid with plaques of gold, to which is soldered gold interlaced filigree of great delicacy and elegance. Bosses and lines of brown amber and small portions of glass and lapis lazuli (?) are set in the projecting parts. To one side is attached a piece of silver chain similar in design to that made at Trichinopoli; the wedge-shaped head of the pin is similarly ornamented with filigree, &c. Irish work of the 12th century. Diameter, 4 in.; length of pin, 9 in. MESSRS. WATERHOUSE, Dublin.

No. 875. Silver parcel-gilt brooch, annular, flat beneath; about one-third of the diameter occupied by the ornament of the expanded portion, consisting of interlaced grotesque animals and monsters' heads supporting projecting bosses, the centres of which are filled with gold filigree. The head of the pin is ornamented with a similar boss. Irish 12th century work. Diameter, $4\frac{3}{4}$ in.; present length of pin (imperfect), $7\frac{1}{2}$ in. THE ROYAL IRISH ACADEMY.

No. 876. Silver brooch, annular, flat beneath, broadly expanded for about half its diameter, and stamped with a diamond pattern; gilt, and enriched with gold filigree, and with four bosses of brown amber. The head of the pin is also broadly expanded, and similarly worked, and set with three bosses of amber; one of these broken off. The pin-head and expansion of the brooch are filled up with lead. Irish, 12th (?) century work. Diameter, $4\frac{1}{2}$ in.; length of pin, $9\frac{3}{4}$ in. THE ROYAL IRISH ACADEMY.

No. 877. Silver brooch, penannular; the ends broadly expanded and covered with interlaced ornament of birds' heads, &c.; eight bosses of silver riveted on. Irish work. Found near Virginia, co. Cavan. Diameter, $4\frac{1}{4}$ in.; length of pin, $7\frac{3}{4}$ in. THE ROYAL IRISH ACADEMY.

No. 878. Silver brooch, penannular, of similar form, inlaid with gold filigree, enamelled and set with bosses of amber, some of which remain, and with small pieces of garnet. The brooch is broken, and the pin detached and injured. Irish work, about the 12th century. Diameter, $3\frac{3}{4}$ in.; length of pin, $5\frac{1}{4}$ in. THE ROYAL IRISH ACADEMY.

No. 879. Silver brooch, called the "Kilkenny brooch," annular, partly gilt; the expanded portion inlaid with silver-gilt filigree, and ornamented with two bosses of glass inlaid with silver; the square head of the pin is similarly ornamented. Irish, about 12th century. Diameter, $5\frac{1}{4}$ in.; length of remaining portion of pin, $5\frac{1}{2}$ in.
THE ROYAL IRISH ACADEMY.

No. 880. Silver brooch, penannular, with "arbutus berry" ends and pin-head of the same pattern. The small circles

beneath the berry ornaments filled with engraved ornament. Diameter, 4 in.; length of pin, $10\frac{1}{4}$ in.

THE ROYAL IRISH ACADEMY (Cat. No. 38).

No. 881. Silver brooch, penannular; the ends and head of pin finished with the "arbutus berry" pattern; interlaced ornament on the top of the pin. Diameter, $4\frac{3}{4}$ in.; length of pin, 10 in. THE ROYAL IRISH ACADEMY (No. 40).

No. 882. Silver brooch, penannular; the ends and head of pin finished with the "arbutus berry" pattern, and engraved with various ornaments. Diameter, $5\frac{3}{8}$ in.; length of pin, $13\frac{3}{4}$ in. TRINITY COLLEGE, DUBLIN.

No. 883. Brooch of gilt bronze, penannular, the whole surface covered with interlaced ornament, stamped and chiseled; with nine sockets for bosses of brown amber, portions of which remain; the somewhat wedge-shaped head of the moveable pin is inlaid with blue glass and two bosses of amber. The back, not gilt, is ornamented with two bosses of dark blue glass and two depressions filled with interlaced ornament, and gilt. Celtic work, found in Ireland. Diameter, $4\frac{1}{4}$ in.; length of pin, $9\frac{1}{2}$ in.

LORD LONDESBOROUGH.

No. 884. Silver brooch, ring-formed, with moveable pin; two quadrangular depressions on the flatted portion, and a similar depression on the head of the pin. Ancient Celtic work. Found near Tralee. Diameter, $2\frac{1}{4}$ in.; length of pin, $5\frac{7}{8}$ in.; weight, 1 oz. 15 dwts.

LORD LONDESBOROUGH.

No. 885. Silver brooch, penannular, with edging of rope pattern and six silver bosses and holes, where six others have been riveted on. Diameter, $4\frac{3}{8}$ in.; length, $7\frac{5}{8}$ in.

LORD LONDESBOROUGH.

No. 886. Bronze brooch, with moveable pin, called the "Conyngham" brooch, penannular; the ends wrought and chiseled, and inlaid with portions of vitreous mosaic, of the same character as that in Nos. 872–3, and having the effect of being set in enamel. Diameter, $1\frac{7}{8}$ in.; length, $3\frac{7}{8}$ in. LORD LONDESBOROUGH.

No. 888. Brass brooch, with ring-formed disk and moveable pin; the expanded portion of the disk deeply engraved with interlaced patterns, set with two small bosses of brown amber. Called the "Moate brooch." Diameter of head, $10\frac{7}{8}$ in.; length of pin, $4\frac{1}{2}$ in. LORD LONDESBOROUGH.

No. 889. Silver brooch, penannular, with moveable pin; the broadly expanded disk-ends ornamented with interlaced pattern, and with six silver bosses riveted on; head of pin entwined with silver wire. 12th century work.

Found near Tralee. Diameter, $3\frac{1}{4}$ in. by $3\frac{5}{8}$ in.; length of pin, $6\frac{3}{8}$ in. LORD LONDESBOROUGH.

No. 890. Silver brooch, penannular, with moveable head of a pin; "Arbutus berry" ends riveted on. 12th century. Diameter, $5\frac{3}{4}$ in.; depth of end, $1\frac{3}{8}$ in.

LORD LONDESBOROUGH.

No. 891. Silver brooch, ornamented with six bosses of brown amber. Found at Waterford. Weight, 4 oz. 6 grs.

LORD LONDESBOROUGH.

No. 892. Bronze fibula, formed of a central arched band of metal, with expanded ends, overlaid with thin bronze of a somewhat different alloy; the plaques covering the expanded ends are riveted on and hammered up into a very peculiar scroll ornament; the covering metal of the central arch is soldered on and repoussé in an interlaced braided pattern. The back is minutely punctured round the edges and shows traces of silvering. The pin and its fastening loop are complete. This remarkable fibula may probably be of very early date; it certainly seems of Irish Celtic work. Length, 3 in.; width of the ends, $1\frac{1}{3}$ in.; width of the arch, $\frac{1}{2}$ in. THE ROYAL IRISH ACADEMY.

No. 893. Fibula of antique form with spring fastening, of white metal gilt; the projection of the arched portion enamelled with a cross in green and portions of blue and yellow enamel. Length, $2\frac{3}{4}$; width, 1 in. REV. W. SNEYD.

No. 894. Bronze bodkin (?), the head expanded and engraved with ornaments. Ancient Irish work. Length, 11 in.

COLLEGE OF ST. COLUMBA.

No. 895. Pastoral staff, called that of St. Melis; of yew, overlaid with bronze riveted on; the surface covered with interlaced ornament in repoussé. Bands and rows of studs, two of which, of coral and of glass respectively, remain, seem to have ornamented the head and other parts of the staff; the figure of a bishop in a niche edged with silver occupies the end of the crook. Irish, 12th century work; portions of the ornament may be older. Length, 3 ft. $0\frac{1}{2}$ in.

THE RIGHT REV. BISHOP KILDUFF.

No. 896. Pastoral staff, "the Clonmacnoise crosier," of wood overlaid with bronze; the curved head inlaid with silver, and nielloed in an interlaced pattern; surmounted by a row of grotesque animals, carved in bronze, joined together; a portion of these only remains; the end of the crook has the figure of a bishop treading on a dragon; a projecting band of ornament below the head is formed of grotesque monsters with feet and tails interlaced, as is frequent in ancient Irish work, and set with studs of blue glass; a projecting band of ornament, inlaid with silver

and nielloed, surrounds the centre, and another band, with inserted plaques of interlaced ornaments, and with sockets for studs of glass (?), surrounds the staff above the spike at its base. Irish 12th century work. Length, 3 ft. 2 in.

THE ROYAL IRISH ACADEMY.

No. 897. Pastoral staff, supposed to have been used by St. Carthag, first Bishop of Lismore; of wood overlaid with bronze, the head partly gilt and set with bosses of glass or vitreous mosaic, and surmounted by a lacertine open-work ornament, terminating in a monster's head, with blue glass eyes. A projection of ornament surrounds the centre; the lower portion of the staff nielloed and inlaid with silver, as is also the ornament finishing.

It appears, from inscriptions on it, to have been made for Nial Mac Mic Aeducain, Bishop of Lismore, who died 1112–1113. Irish work. Length, 3 ft. 9½ in. Engraved in Archæologia xxxii., p. 360, pl. xvii.

THE DUKE OF DEVONSHIRE.

No. 898. Reliquary of St. Lachteen, in form of a hand and forearm, of yew (?), covered with bronze gilt and inlaid with silver in interlaced patterns, nielloed and enriched with silver filigree; small bosses of blue glass are set round the base, and inscriptions in Irish are engraved and nielloed on narrow silver slips along the arm. Ancient Irish work, probably 12th century. Engraved in the Vetusta Monumenta, vol. vi., pl. xix.; *vide* also Arch. Journal, vol. x., p. 241. Length, 15 in.; circumference at base, 9 in.

A. FOUNTAINE, ESQ.

No. 899. Shrine of St. Manchan, or St. Monaghan; a coffer of yew, the sides sloping together from the base upwards to a steep roof-like ridge; mounted in gilt brass or bronze; standing on four legs, from three of these project strong brass rings, 3 in. diameter, through which staves to carry the shrine might have been passed; the fourth ring is wanting. On each of the sloping wooden sides is riveted a bronze ornament in form of a Greek cross, 19½ in. by 18½ in., with hollow hemispherical bosses at the ends of the limbs, 3¾ in. diameter, engraved with interlaced patterns; a similar large boss in the centre of each cross seems to have been ornamented with silver-gilt repousse plaques, one of which, showing a leaf ornament, remains. Beneath the limbs of one of the sides of the crosses are riveted 10 bronze figures of saints, gradually diminishing in size from 6½ in. to 5 in. The angles are bound with brass, supported by grotesque animals' heads, with eyes formed of dark enamel or glass, four of which, and fragments of others, remain. Along the base of the shrine the interspaces are filled with oblong pieces of enamel, 1½ in. long by ⅝ in.; deep yellow

and red in angular patterns; four pieces of similar enamel ornament the limbs of each of the crosses. The wood of the coffer is now uncovered over all the remaining surface of each side. The triangular ends are filled with brass plaques, chiseled with interlaced lacertine patterns in relief; framed in an edging 1 in. wide of engraved brass. This very remarkable monument of ancient Irish art appears to belong to the same period, and perhaps to the same workshop as the "Cross of Cong" now in the Museum of the Royal Irish Academy, and of which full-sized coloured drawings are exhibited near the shrine; it was in all probability made in the beginning of the 12th century.

THE RIGHT REV. BISHOP KILDUFF.

No. 900. Shrine of the Gospels of St. Molasch. An oblong case of bronze, bound with silver, overlaid with open-work riveted on white metal silvered. The interstices of the open-work at the back filled with thin copper plates engraved with interlaced ornament. The front has the emblems of the Evangelists with the name engraved beside each figure. Portions of gold filigree, and interlaced ornament with sockets for jewels occupy some of the remaining compartments of the open-work; one ruby remains in the setting.

The lid is wanting, but the bronze enamelled hinge remains with sockets one of which retains a portion of blue glass; an inscription in Irish characters is engraved on one side of the shrine. $5\frac{3}{4}$ in. by $4\frac{1}{2}$ in.; depth, $3\frac{1}{2}$ in.

THE ROYAL IRISH ACADEMY.

No. 901. Shrine of the Psalter of St. Columba. Of wood mounted in silver and bronze; with bronze rings and chain for suspension attached. The front is overlaid with silver plaques with figures of saints in repoussé, and is set with "cabochon" crystals and glass beads; most of these are modern restorations, and the whole has been much altered and restored at various times. Portions are Irish 13th or 14th century work. Size, 10 in. by 9 in.; depth, $2\frac{1}{2}$ in.

THE COLLEGE OF ST. COLUMBA, County Dublin.

No. 902. The "Dunvegan cup," a cup or "mether" of yew, square above and rounded from the centre downwards, covered with silver mounts, gilt and nielloed, decorated with repoussé and filigree work, standing on four rudely formed representations of human legs, covered with silver, the shoes nielloed; round the mouth is a rim of silver 2 in. deep, on the outside of which is engraved an inscription in black letter, which has been read as follows by Mr. Eugene Curry:—"Katherina ingen in Neill (O'Neill's daughter) uxor Johannis Meguighir (Mac Guire) principis de Firmanac

(Fermanagh) me fieri fecit, anno Domini 1493. Oculi omnium in te spectant (sperent) Domine, et tu das escam illorum in tempere opportuno." This latter part is the 15th verse of the 144th Psalm. This date refers doubtless to the mounting, as the wooden enclosed cup may be probably much older. Within the silver rim, on each side, is the sacred monogram I.H.S. Irish work. This cup has been in the possession of the MacLeod family from so early a period that no record of its acquisition exists. Height, $10\frac{1}{4}$ in.; breadth at mouth, $4\frac{1}{4}$ in.; at broadest part, $5\frac{1}{2}$ in.

MACLEOD OF MACLEOD.

No. 903. Drinking horn, called the horn of "Rory More" (Sir Roderick MacLeod, who was knighted by King James I.) a horn mounted with a rim of silver 2 in. deep, engraved with interlaced patterns, and with circles filled up by grotesque monsters; apparently of old Irish work of the 9th or 10th century. Length, 25in.; greatest circumference, 12 in. MACLEOD OF MACLEOD.

Metal Work of the Anglo-Saxon Period.

No. 904. Circular brooch of bronze overlaid with silver at the back, and with gold in front, enriched with gold filigree and thin pieces of garnet (?) on a gold diapered ground; the patterns disposed in two concentric circles united by portions of ornament radiating from the inner circle so as to form a star; the centre is a raised boss, with a socket now empty, probably for enamel; four small pieces of green enamel (?) and some thin portions of crystal (?) remain. Anglo-Saxon work. Found in the Isle of Thanet with a bronze vessel and some other objects. Diameter, $2\frac{5}{8}$ in. THE EARL AMHERST.

No. 905. Circular brooch of silver or bronze overlaid with silver; the front ornamented with repoussé pattern, nielloed and set with triply arranged pieces of garnet (?) laid over a finely diapered foil; the boss in the middle is composed of a round white agate (?) with garnet (?) set in its centre. Anglo-Saxon work. Found at Chatham. Diameter, $1\frac{3}{4}$ in.

THE ASHMOLEAN MUSEUM.

No. 906. Circular brooch of similar character, also with a triple plan in its ornament, overlaid with very delicate filigree of gold, and set with thin pieces of garnet (?) on a diapered foil. The centre is filled with white and dark green (?) cloisonné (?) enamel. Anglo-Saxon work. Diameter, $1\frac{3}{4}$ in.

THE ASHMOLEAN MUSEUM.

No. 907. Circular brooch of bronze overlaid with silver at the back; the front has been most elaborately ornamented with gold filigree and garnets (?); the pattern is formed by a circle of ornament round a central boss, united by the

limbs of a Greek cross to another circle of ornament at the circumference. The interstices occupied by plates of gold enriched with entwined filigree, and with bosses that appear to have been set with freshwater pearls or pearl matrix, the surface of which has decayed, the body remaining, but considerably altered in texture; the remainder of the brooch is covered with a diaper forming sockets for small pieces of garnet (?) the edge is grooved and gilt. Found at Milton, near Abingdon. Anglo-Saxon work. Diam., 3 in. Engraved in Archæol. Jour. iv., 253. THE ASHMOLEAN MUSEUM.

No. 908. Circular brooch of bronze silvered; the face nielloed and gilt, and ornamented with interlaced pattern in repoussé, set with four pieces of garnet (?) over foil; and with four sockets for white enamel, portions of which remain; the centre ornament is wanting. Anglo-Saxon work. Diameter, 2 in. THE ASHMOLEAN MUSEUM.

No. 909. Gold ornament, composed of three twisted wires of gold spread and looped at each end, with two plain wires between, the whole bound together towards either end with a gold wire twisted over them; found at Rudding Park, Wetherby, Yorkshire. Anglo-Saxon period. Length, $6\frac{1}{2}$ in. LADY REDCLIFFE.

No. 910. Circular bronze brooch, tinned, with a central engraved circle and perforation, surrounded by five similar circles and perforations, to which ornament has probably been attached. The acus is wanting, but the socket for it remains. Found at Brighthampton, near Witney, in a grave. Diameter, $1\frac{5}{8}$ in. THE ASHMOLEAN MUSEUM.

No. 911. Similar bronze fibula, found at the same time and place, together with an amber bead, a portion of a steel blade (?), and some other small bronze objects. Diameter, $1\frac{1}{2}$ in. *Vide* Archæologia, vol. xxxvii., p. 391, and xxxviii., p. 84. THE ASHMOLEAN MUSEUM.

No. 912. Bronze gilt fibula, of the shape called cruciform; the upper part consists of a quadrangular expanded plate of metal united by a ribbed arch, $1\frac{1}{8}$ in. diameter, to a somewhat cruciform expanded portion, edged and lined with a pattern of circular marks made by a punch, the interspaces filled with a rude interlaced ornament deeply chased, apparently with some attempt to represent human faces. The acus or pin, usually of iron with which these fibulæ were fastened, is wanting. Early Anglo-Saxon period. Found near Catterick Bridge (the Roman *Cataractonium*), Yorkshire. Greatest width, $2\frac{3}{4}$ in.; length, $6\frac{1}{2}$ in. Engraved in the York vol. of Archæol. Institute, p. 40.
SIR W. LAWSON, BART.

No. 913. Bronze gilt fibula, of similar character; the ornament is composed chiefly of grotesque heads, those at

the angles being in relief; the cruciform portion partly pierced with open-work pattern; the acus wanting. Early Saxon period. Found at Brighthampton, near Witney, in a grave. Length, $5\frac{1}{2}$ in.; greatest width, $2\frac{5}{8}$ in.

THE ASHMOLEAN MUSEUM.

No. 914. Bronze gilt fibula,* of similar form; with chased foliated ornament in bold relief and heads of monsters; narrow lozenge-shaped depressions towards the angles, and a small circular socket near the centre, have been filled with a coarse vitreous substance, a rare peculiarity. Found in a gravel-field, Coton End, near Warwick. Length, $5\frac{1}{2}$ in.; greatest width, $2\frac{3}{4}$ in. WARWICK MUSEUM.

No. 915. Crystal of quartz, flattened, somewhat pentagonal, perforated in the centre, the girdle or circumference shaped into ten triangular facets, the angles now much worn. This crystal, which resembles a smaller one in the Museum of the Society of Antiquaries, might have been conjectured to have formed a portion of the decoration of a cross, shrine, or other object of ecclesiastical use; but it was found in association with the Anglo-Saxon fibula above described; it may therefore have been worn as an amulet suspended from the acus of the fibula, as appears occasionally to have been the case with similar objects. (*Vide* Mr. Way's paper, Arch. Journal, above referred to.) Diameter, $2\frac{3}{8}$ in.; thickness, 1 in. WARWICK MUSEUM.

No. 916. Circular bowl, of thin reddish-yellow bronze, hammered up, with a circular elevation or boss in the base, and a flat fold of metal with a deep groove round the edge, probably to hold a metal band or other means of suspension; the surface overlaid with appliqué ornaments made of thin plates of bronze, tinned or silvered, arranged in four divisions, each separated by a narrow band, and finished by a circular ornament, to which are attached on each side an axe-shaped piece. The intervals are occupied by rude representations of deer, of cocks fighting, of other birds, and of fishes (?). The surfaces of all these applied ornaments have been grooved in narrow lines with various patterns, some interlaced, apparently to receive enamel, a few traces of which, of an orange-red colour, seem to remain. The four circular plates of ornament exhibit the triple character of pattern frequent on early Celtic work. Beneath the bowl, in the circular hollow produced by the hammering up of the boss before alluded to, have been pieces of similar applied and engraved ornament, two of which remain.

* This fibula and the crystal have been figured and described in an interesting paper by Mr. Albert Way, in the Archæological Journal, vol. ix. p. 179. The fibula is also engraved in Akerman's "Pagan Saxondom."

Probably early Anglo-Saxon work. Found near Lullingstone Castle, Kent. Diameter, 9¾ in.; depth, 5 in. Engraved in Archæologia Cantiana, vol. iii., pl. 1.

SIR PERCYVALL HART DYKE, BART.

For Addenda to Ancient Irish and Anglo-Saxon Art, vide pp. 684 *and* 710.

SECTION 6.

VARIOUS WORKS OF MEDIÆVAL ART, ECCLESIASTICAL UTENSILS, &c.

By J. C. ROBINSON.

No. 980. Head of a crosier in gilt metal. French or Flemish work, 15th century. Height, 13¼ in.; width, 6 in.

The knop or head is octagonal in shape, each face enriched with a sunk niche surmounted with a crocketed ogee canopy, and containing a statuette of a saint. The crook or volute, which rises above, has boldly chiseled crockets projecting from the outer margin; the extremity ramifies into two branches, each of which terminates in elegant re-curved foliage. HOLLINGWORTH MAGNIAC, ESQ.

No. 981. Turret-shaped chrismatory in silver-gilt. German Gothic work, circa 1340. Height, 7½ in.

A slender octagonal turret, adorned with buttresses, pinnacles, and canopy work, and surmounted by a low conical spire, supported on a short moulded stem, which expands again to a wide base, are the main features of this beautiful little utensil. It is strictly architectural in design, and might literally serve as a model for a stone turret or projecting "tourelle."

The sacramental oils, three in number, were generally kept in small separate phials, placed within a silver vessel in three divisions. Several of these chrismatories are extant; they usually form a cluster of three simulated turrets. (*See* the specimen No. 1,009 from the collection of the Rev. Walter Sneyd.) The use of the present flask, however, most likely was to contain one of the phials, perhaps that of the "oleum infirmorum," for extreme unction, especially when carried out for use by the priest.

It was purchased in Paris at the sale of M. Préaux, January 1850, and is engraved in "Choice Examples of Art Workmanship, &c." London, Cundall & Co., 1851.

HOLLINGWORTH MAGNIAC, ESQ.

No. 982. Reliquary in the form of a sandalled foot, in silver parcel gilt, set with jewels, &c. Swiss work, dated 1470. Length, 9¼ in.; height, 5½ in.

The foot is in silver, well and minutely modelled in

beaten work, the toes most beautifully executed in the naturalistic style of Martin Schöngauer, or the artists of the Van Eyck school; the sandal forms a covering for the greater part of the foot, leaving the toes only exposed; it is diapered all over with small gilded applied rosettes in relief, and bound round by several straps, set with large jewels and glass pastes. In front, on the instep, is a raised circular medallion, containing a pane of glass, intended for the inspection of the relic, formerly contained within; and above it is a large rosette in high relief of elegant foliage in gold, set with pearls. On each side of the ankle also, the sandal is decorated with a large circular applied medallion, formed by a beautiful translucent cloisonné enamel of green, red, and white tints, and gold filets, arranged in a floriated pattern, surrounded by zones of filagree work, and thickly set with seed pearls. Around the top, where the ankle is cut, the margin is surrounded by a band of jewels, crested with a raised open-work crown of strawberry leaves; this encloses a circular medallion carving, in mother of pearl (placed horizontally on the summit), representing the Presentation in the Temple. Access to the interior of the foot is obtained in the sole of the sandal by a hinged door, which is ornamented on both sides by inscriptions, varied with scroll ornaments, engraved or chiselled in low relief, in large church text characters. On the exterior the inscription is as follows:—"In · tegmen · pes · de · innocentibus · Sanctus · Columbanus · dedit;" and inside, "Osvaldus · fecit · hoc · opus · de · voluntate · Dei · 1470 · iar."

This celebrated reliquary was formerly in the treasury of the Cathedral of Basle, and was obtained at the sale of the church property in 1834. As indicated by the inscriptions, it was made to contain a foot of one of the Innocents, given to the Church by St. Columbanus, and was the work of one Oswald, probably a goldsmith of the city of Basle. It is engraved in Shaw's "Decorative Arts of the Middle Ages," &c. Hollingworth Magniac, Esq.

No. 983. Silver "châsse" or shrine reliquary. German Gothic work, circa 1480. Length, 9 in.; width, $4\frac{5}{8}$ in.

In shape oblong, surmounted by a ridged roof or cover; at each angle is a semi-detached diagonal buttress, terminating in a tall crocketed pinnacle. The ridge and each angle of the roof are enriched with open-work strawberry-leaf cresting. The sides of the "châsse" are filled in with canopied niches containing small statuettes of the Apostles, the virgin, and our Saviour in high relief. The sloping sides of the roof are engraved with Gothic foliated scrolls, enclosing em-

blems of the Evangelists, in the admirable style of Martin Schön or Israel Van Mecken. HOLLINGWORTH MAGNIAC, ESQ.

No. 984. Silver-gilt sacramental chalice. German, dated 1575. Height, 9½ in.

This beautiful chalice is unusually large and massive; the base, stem, knop, and lower part of the bowl are all formed by interlaced vine branches and foliage, with clusters of grapes, executed in the most spirited and truthful style. Underneath the base is the following inscription: "Im · 1575 · iar · ich · Ursula · Frau · V. Pruskaw · geborne · "Lobkowicz · auf · Altenburg · disen · Kelch · zum · ehr · "Gottes · und · meyner · gedechtnus · machen · lassen." In the year 1575, I, dame Ursula von Pruskaw (born von Lobkowicz), of Altenburg, caused this cup to be made to the honour of God and my own memory.) The family names here mentioned, and the locality Altenburg, point to South Germany, probably Bohemia or Austria, as the district in which this chalice was produced. (From the Soltikoff collection.) HOLLINGWORTH MAGNIAC, ESQ.

No. 985. Chalice, Siennese work; circa 1420. Height, 7½ in.

The foot, knop, and lower part of the bowl are richly decorated with applied translucent enamels on silver; around the stem is inscribed the maker's signature, as follows: "Andrea Petruci de Senis me fece."

HOLLINGWORTH MAGNIAC, ESQ.

No. 986. Chalice, Siennese work. Date first half of 15th century. Height, 6¼ in.

A beautiful Italian chalice, richly decorated in the same manner as the preceding specimen, with appliqué translucent enamels. From the Soltikoff collection. G. H. MORLAND, ESQ.

No. 987. Silver-gilt chalice, French work, second half of 15th century. The foot is embossed with undulating rays, and powdered with fleurs-de-lis; on one side a small plaque, with the Crucifixion in translucent enamel, is inserted. Height, 7½ in. W. MASKELL, ESQ.

No. 988. Large silver-gilt chalice, the knop, stem, and base richly decorated with Gothic panel work, chased foliage, &c.; on the wide foot is engraved an elegant label scroll, with an inscription in the old Flemish language. Circa 1480. Height, 8½ in. J. TOOVEY, ESQ.

No. 989. Large silver-gilt reliquary, forming a most elaborate Gothic shrine or tabernacle, now enclosing in the centre a small statuette of the Virgin within an oval nimbus, adored by four angels. This important piece of ecclesiastical goldsmith's work is doubtless either of Spanish or Portuguese origin, and is a characteristic specimen of the florid exuberant style of Gothic ornamentation prevalent in those

countries in the later years of the 15th and beginning of the 16th centuries. Height, 13 in.; width, 7 in.

Henry T. Hope, Esq.

No. 990. A large monstrance in silver-gilt, of the most elaborate design, displaying an intricate composition of shrine or canopy work, profusely enriched with small buttresses, pinnacles, statuettes, &c. This magnificent piece is of the same style as the preceding specimen, though perhaps of rather more recent period (1500–20 ?). It is of Portuguese origin, having belonged to the Cathedral of Braga. Height, 2 ft. 3 in. S.A.R. le Duc d'Aumale.

No. 991. Silver monstrance, on tall stem, surmounted by elaborate open canopy work, and enriched with delicately chiselled statuettes of saints, angels, &c. The characteristic Gothic motives of the upper part of this piece denote a Swiss or German origin (Strasburg or Basle). The foot and stem are of somewhat more recent date (middle of the 16th century) than the body of the monstrance, which is of the second half of the 15th century. Height, 1 ft. 10 in.

Messrs. Farrer.

No. 992. Octagonal monstrance or custode, in silver gilt, enriched with buttresses, pinnacles, canopy work, &c., and surmounted by a lofty crocketed spire. Flemish, circa 1470. Height, 2 ft. The Hon. Robert Curzon, jun.

No. 993. Octagonal silver-gilt pyx box or custode, the side panels chased or engraved with "Gothic" scroll foliage. Surmounting the flat cover, which is also finely chased with foliage, is a beautiful knob or finial formed by a cluster of berries or acorns.

The very original design and the masterly execution of this most beautiful box denote it to be a work of the purest German Gothic art of the middle or second half of the 15th century. Height, $3\frac{1}{2}$ in.; diam., $3\frac{1}{2}$ in.

The Hon. Robert Curzon, jun.

No. 994. Cruet or "burette" with cover in rock crystal and silver-gilt, enriched with translucent enamel; probably of French workmanship, and apparently of not later date than circa 1340–50. The silver mounts are of the most pure and beautiful Gothic taste, and are adapted to the forms of the body and hinged cover of the crystal vase with singular ingenuity and success. (From the Soltikoff collection.) Height, $8\frac{3}{4}$ in. Henry Durlacher, Esq.

No. 995. Ewer, with curved handle and spout, the latter terminating in the head of a dragon, from which two tubes are issuing; round the upper part of the stem, and on the summit of the cover are placed open crowns of strawberry leaf or crest ornaments. A tasteful

specimen of Gothic design of the first half of the 15th century, of Flemish or German origin. (From the Soltikoff collection.) Height, 11¼ in. T. M. WHITEHEAD, ESQ.

Nos. 996 & 997. Pair of small silver parcel gilt altar cruets or "burettes;" on the lids are respectively the letters A and V, in raised Gothic characters. Gothic plate of the second half of the 15th century. (From the Soltikoff collection.) Height of each, 5¼ in. W. MASKELL, ESQ.

No. 998. An Italian chalice in silver-gilt, the bowl and foot ornamented with appliqué plaques of painted enamel on silver.

The enamels on this specimen, executed mainly in white, heightened with gold pencilling on a translucent blue ground, are of a style probably peculiar to an individual artist, of Florence or Sienna, or to a few goldsmith enamellers, his followers. Circa 1450–80. G. H. MORLAND, ESQ.

No. 999. Italian silver-gilt chalice of large size, ornamented with foliated ornaments "en repoussé," on the foot an inscription with the date 1419, the letters of which are filled in with enamel. Height, 9¾ in.

MESSRS. HUNT AND ROSKELL.

No. 1,000. Italian silver-gilt chalice, ornamented with enamels. Date, first half of 15th century. Height, 8 in.

MESSRS. HUNT AND ROSKELL.

No. 1,001. Silver-gilt chalice. German or Flemish work, 15th century. Height, 6 in. MESSRS. HUNT AND ROSKELL.

No. 1,002. Small silver-gilt chalice. French or Flemish, circa 1490. Height, 7 in. MESSRS. HUNT AND ROSKELL.

No. 1,003. "Ciborium" or "custode," in gilt metal; the box or body globular or pear-shaped, supported on a tall stem with knop, enriched with foliage in repoussé. Italian, 15th century. Height, 9 in. HON. ROBERT CURZON, jun.

No. 1,004. Reliquary ("chef") in the form of the head of a saint. Repoussé work in gilt copper. 15th century work. Height, 7¼ in. A. J. B. BERESFORD HOPE, ESQ.

No. 1,005. Chalice in gilt metal, the foot engraved with palmette ornament. Italian quattro-cento period. Florentine or Siennese work. Height, 7½ in.

A. J. B. BERESFORD HOPE, ESQ.

No. 1,006. Spire-shaped monstrance or reliquary in silver gilt. Flemish or German work, circa 1400–50. Height, 16¼ in.

The receptacle or body is formed by a cylindrical tube of rock crystal elevated on a tall octagonal stem, and surmounted by a crocketed spire, the crowning pinnacle of which serves as the pedestal to a small statuette of a saint.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,007. Large hexagonal spire-shaped tabernacle or pyx, in silver, parcel gilt, richly decorated with canopy work, statuettes of the apostles, and a group of the Crucifixion. This piece is of two or more periods and styles. The upper portion (in part) Flemish, circa 1490, and the stem and foot of Italian 15th century work, enriched with an applied shield bearing the arms of the Medici family. The adaptation was probably effected in the last century. Engraved in "Choice Examples of Art Workmanship, &c.," and in other publications. Height, 1 ft. 10 in. Hollingworth Magniac, Esq.

No. 1,008. Processional cross of wood covered with plates of brass or "latten," with rudely embossed ornaments; a crucifix in relief cast and chiselled in brass attached to the front side. Old English work, second half of the 15th century. Height, 23 in.; width, 15 in.

The Dean of Rochester.

No. 1,009. Chrismatory or vessel for the conservation of the consecrated oils, in three divisions, in gilt metal; three cylindrical boxes or tubes clustered round a central stem and elevated on a stem or stalk, with a knop in the centre, form the general features of the utensil. The summits of the cylinder and also of a lantern in the centre, which rises above them, are crowned by conical spires; the group thus resembles a small castle or cluster of towers. The sides of the receptacles are ornamented with elegant scroll filagree work, soldered on in the usual style of the 13th century. The piece is, moreover, ornamented with vertical bands of jewel work. Around the margin of the foot is a Latin inscription. Date, second half of the 13th century. This well-known and beautiful utensil has been several times described and engraved. Height, $9\frac{1}{2}$ in.

Rev. Walter Sneyd.

Nos. 1,010 & 1,011. Two plaques in gilt bronze, elaborately chiselled in low relief or engraved; probably originally the centre plaques of a book cover. One of them contains a representation of the Crucifixion, the other a standing figure of a saint, probably St. Paul; the subjects are enclosed within cusped Gothic arches, in the spandrils of which are angels with thuribles; the background spaces behind the figures are filled in with trees or branches of natural foliage in the manner of a diaper. These very unusual and highly interesting pieces may possibly be of English workmanship; their date is about 1320. Height, $8\frac{3}{8}$ in.; width, $5\frac{1}{4}$ in. Rev. Walter Sneyd.

No. 1,012. Bronze candlestick in the form of a grotesque dragon, with a human figure on its back striking it with a

lance, the tail of the animal terminating in interlaced scroll foliage. German work, 12th century. Height, $4\frac{1}{4}$ in.
REV. WALTER SNEYD.

No. 1,013. Processional cross in bronze or latten, enriched with large oval cabochons of rock crystal. The figure of our Saviour, in full relief, is represented with a crown on his head. This remarkable work may possibly be of Irish origin of the 12th century. Height, $14\frac{1}{2}$ in.; width, $9\frac{3}{4}$ in.
REV. WALTER SNEYD.

No. 1,014. Large processional cross. Covered with embossed silver plates of scroll foliage and plaques of champlevé enamel representing our Saviour seated on a throne, and the emblems of the four Evangelists, &c. A fine example of French work, circa 1360. Height, 2 ft. 10 in.; width, 1 ft. $5\frac{1}{4}$ in. THE VERY REV. DR ROCK.

No. 1,015. Spire-shaped monstrance or "ciborium" in copper gilt, enriched with champlevé enamels. Italian work, first half of 15th cent. Height, $16\frac{3}{4}$ in. REV. WALTER SNEYD.

No. 1,016. Silver-gilt monstrance or reliquary supported on a tall stem, and surmounted with an open-work spire canopy. German-Gothic, circa 1480. From the Treasury of Basle. Height, 21 in. LADY FELLOWS.

No. 1,017. Small silver monstrance or reliquary on stem, surmounted by a crocketed spire. Spanish work (?), 16th century. Height, 11 in. LADY FELLOWS.

No. 1,018. Reliquary in silver gilt. This beautiful piece of ecclesiastical goldsmith's work was probably intended to contain three separate relics, the principal one of which was a portion of the true cross, but this, the principal relic, and also the receptacle which contained it, have perished, so that the monument is unfortunately incomplete. In its present state it consists of a vertical central stem rising from a wide hexafoil-shaped base, adorned with scroll foliage of exquisite design and execution, and medallion plaques of translucent enamel; higher up is an hexagonal knop, ornamented with Gothic tracery panelling; from this knop spring two lateral branches, clothed with leaves and berries, now somewhat mutilated; these branches, which are turned upwards, are surmounted at their summits with small cylindrical receptacles of rock crystal, surrounded by battlements and dome-shaped covers in silver-gilt. The central stalk is prolonged to a higher level, and is surmounted by a double cross, in front of which, in the centre of the piece, was originally placed the receptacle which held the principal relic, now removed. The date of this piece, which is probably of French origin, is circa 1370. Height, $15\frac{1}{4}$ in.
THE HON. R. CURZON, jun.

No. 1,019. Silver-gilt reliquary, made to contain a piece of the wood of the true cross, which still remains in its place. The stem of this reliquary is enriched with the most beautiful and elaborate Gothic tabernacle work, in two heights, ornamented with translucent blue enamel in the ground spaces of the panels, &c. On the summit is placed a double cross, *i.e.*, a cross with two separate transverse arms, one above the other; the relic is inserted herein. This cross is surmounted by a kind of open canopy, in the form of a pointed arch, crocketed on its outer margin. To all appearance this upper portion is of somewhat more recent date than the stem (end of the 15th century); whilst the beautiful stem, on the contrary, is probably of the early part of the same century. Height, 11½ in.

The Hon. R. Curzon, jun.

No. 1,020. Ciborium, or pyx, in gilt metal, ornamented with plaques of niello work and enamelled glass pastes. Italian work, 13th or 14th century (?). Height, 9½ in. This very unusual and remarkable specimen has a very marked Byzantine aspect, and were it not for inscriptions in the Latin language, the writer would have deemed it the work of a mediæval Greek artist. On a circular stalk or stem with knop is carved a receptacle or box, formed of two similar halves, united by a hinge; the shape of each of these portions is that of an hexagonal truncated cone, in each side of which, and also in the circular foot, are set or applied lozenge-shaped plaques, alternately of niello work on silver, and glass pastes, the latter respectively of crimson and dark blue tints. The designs represented in all these plaques are half figures of the apostles, our Saviour (twice repeated), and other saints, accompanied with their names. These representations on the plaques of glass are executed in enamels and gold pencilling, in a very remarkable and unusual manner, evidently vitrified or "burnt in." The process cannot be described at greater length here; it may suffice to say that it seems suggestive of an origin of great antiquity, probably even of classical times. Height,

The Hon. R. Curzon, jun.

No. 1,021. Silver-gilt reliquary, a cylindrical receptacle in crystal, surmounted by a small statuette of St. Peter, is supported on a tall stem, with a rich canopied knop in the centre; on the wide base are two shields with blazon in translucent enamel. Italian work, circa 1450 (?). Height, 10¾ in.

Martin T. Smith, Esq., M.P.

No. 1,022. Badge of a guild or confraternity (or morse for a cope?). Flemish or German Gothic work, circa 1480. This object, in the form of a circular medallion in parcel gilt

silver, hanging from a chain and ornamental hook, is enriched, within a raised border of wreaths and Gothic foliage, with three figures of saints under elaborate Gothic canopies, all in full relief; in centre, the principal figure, on a larger scale than the others, is St. Michael and the Dragon; at the sides, the Saints Cosmo and Damiano. Flemish work, circa 1490. Diameter, 5 in.

No. 1,023. Reliquary, in silver-gilt, on tall stem, surmounted by a spire, enriched with brilliants and glass pastes, added at a more recent period. On the base is a shield of arms of the princely family of Croy. Flemish work, circa 1480 (?). Height, 9 in. THE HON. R. CURZON, jun.

No. 1,024. Reliquary or monstrance; the body or receptacle of quadrangular shape, supported on a tall stalk with knop, surmounted by a crocketed spire, and flanked by pinnacles. Flemish or German Gothic, first half of 15th century. Height, 14½ in. THE HON. R. CURZON, jun.

No. 1,025. Pax, in gilt bronze. Under an ogee-shaped canopy, upheld by side buttresses, crowned with pinnacles, is a small crucifix in relief, detached on a background of blue enamel, powdered with fleurs-de-lis in gold. French work, circa 1490. Height, 4 in.; width, 2½ in.

STONEYHURST COLLEGE.

No. 1,026. Small silver-gilt reliquary of cylindrical shape, surmounted by a conical spire; the receptacle is a tube of rock crystal. Mounted, with base and cap in silver-gilt; at the summit is a small crucifix; the base is ornamented with tasteful foliated ornaments, Gothic mouldings, &c. Date, first half of 15th century. Height, 5 in.

THE HON. R. CURZON, jun.

No. 1,027. Silver-gilt reliquary, in the shape of a finger, supported on a beautiful circular moulded Gothic base, with three projecting feet; openings in the side of the finger allow the relic (a phalange of a finger) to be seen. Inscribed in finely-formed church-text characters round the base—"OS. DIGITUS. S. THEODORI." German work. Second half of 15th century. Height, 4 in. THE HON. R. CURZON, jun.

No. 1028. "Châsse" or shrine reliquary, in gilt metal, in the shape of a church, surmounted in the centre of the roof with a "flêche" or spire. French Gothic, circa 1290. This beautiful reliquary is of regular architectural design, and will be recognized as similar in style to the small emblematical churches often held in the hands of statues of founders of ecclesiastical buildings. Length, 15 in.; height, 7 in.; width, 5 in. THE HON. R. CURZON, jun.

No. 1,029. Ciborium, in the form of a cylindrical box, mounted on a tall stem, and surmounted by a low conical

spire cover; the cylindrical receptacle is enriched with a frieze of niello plaques in compartments. Italian 15th century work. Height, 12 in. G. H. Morland, Esq.

No. 1,030. Head of a crosier, in gilt metal and silver. The crook springs from a large hexagonal knop, ornamented with ogee canopies, buttresses, pinnacles, &c., with seated figures of saints in silver in each division. The crook is enriched with silver crockets, and has a statuette of the Virgin and Child, also in silver, in the centre, beneath which is a dragon; the shank or socket beneath the knop is diapered with fleurs-de-lis. French work, second half of the 15th century. Height, 11 in.

A. J. B. Beresford Hope, Esq.

No. 1,031. Head of a crosier in gilt metal. The knop of this crosier is wanting; the crook, which is adorned with rich crockets on its outer margin, has in the centre a standing figure of the Virgin and Child, flanked by two angels; the crook is also upheld beneath by an elegant figure of an angel; the sides are inlaid with a running scroll pattern in champlevé enamel. It is probably a work of the school of Limoges, circa 1350. Height, 10 in. D. Falcke, Esq.

No. 1,032. Small silver-gilt pax, engraved with a representation of the Crucifixion; the frame or margin decorated with enamelled rosettes. French, circa 1470. Height, $2\frac{1}{2}$ in.; width, 2 in. W. Maskell, Esq.

No. 1,033. Coffret, in gilt metal, richly adorned with appliqué ornaments in silver gilt, and with cabochon jewels. French work, circa 1350 (?). Length, $7\frac{1}{2}$ in.; height, 7 in.; width, 4 in. Messrs. Farrer.

No. 1,034. Three figures of knights or warriors, with kite-shaped shields, in brass or latten, probably a portion of the decoration of a casket, or perhaps the group of three Roman soldiers from a composition of the Resurrection 12th century work. Height, $3\frac{1}{2}$ in.; width, 3 in.

Lord Londesborough.

Nos. 1,035 & 1,036. Two statuettes, of the Virgin and St. John respectively, standing upon curved crooks or volutes, similar to the crook of a crosier, decorated with foliated work; in bronze, richly gilt. These fragments are probably portions of an altar cross or rood of elaborate design, being the two statuettes which flank the figure of our Saviour, the volutes having originally sprung from the central stem or upright of the cross; they are apparently of German work, of the school of Cologne (?), of the 12th century. Height of each fragment, $4\frac{3}{4}$ in.

The Hon. Robert Curzon, jun.

No. 1,037. Square plaque or picture in alto-relievo, in silver repoussé work. The Crucifixion, an elaborate composition of numerous figures. The cross of our Saviour is flanked by those of the two thieves; on the left is a group of the Virgin swooning, surrounded by sorrowing disciples, and on the right a crowd of Roman soldiers on horseback, and other bystanders; the soldiers are clad in rich decorated armour. This remarkable specimen of silver work is executed in repoussé, in the very highest relief. It is probably the work of a north Italian goldsmith towards the year 1500. Height, 12 in.; width, 10 in.

S.A.R. LE DUC D'AUMALE.

No. 1,037*. Triptych, carved in boxwood. Circa, 1340.

This remarkable triptych, brought from Ingleby Manor, the seat of the Foulis family, in Yorkshire, now belonging to Lord and Lady De L'Isle, is undoubtedly English work, in all probability done by a Yorkshireman, perhaps the able artist who designed the beautiful so-called Percy shrine in Beverley Minster, such is the very strong likeness between the rich crocketing and the full large foliage in the bunchy finials of both sculptures. In the middle piece is the chief subject, the Crucifixion, with the usual mediæval accompaniments of the four animals, one at each end of the cross, all symbolic of our Lord as well as of the four Evangelists, and seen in vision first by the prophet Ezekiel (chap. i.), and afterwards by St. John (Rev. iv.). On the right of our Lord stands His mother; on the left, the beloved disciple. Upon the left folding leaf is figured St. John Baptist pointing with one hand to the "Agnus Dei," which he holds in the other. On the right leaf is shown St. John of Beverley, clad as a monk, but holding in his left hand a crozier of a bishop (for he was Archbishop of York), and uplifting his right hand as in supplication to the crucified Saviour. From the fact of the two Saints John being figured on the leaves or folding parts we may presume that this devotional triptych was done for some one who bore that name, or for some lady called Joan. The ground all over this piece is admirably wrought in very beautiful and varied diapering of flowers and leaf-bearing branches. Moreover, from the very strong likeness between the St. John of Beverley here and the one yet standing at Peterborough Cathedral, figured by Flaxman, pl. 40, in his "Lectures on Sculpture," there is every reason to think that the latter was copied in the former. (Notice by the Very Rev. Dr. Rock.) LORD DE L'ISLE AND DUDLEY.

No. 1,038. Coffret, in incised leather, bound with ornamental iron clamps, &c. The decorated pattern of the leather

work consists of bands of rich foliated ornament, in which are various devices or "impresi," shields of arms, &c., of the Medici family, for some members of whom, circa 1470, this box was doubtless executed. Length, 14 in.; width, 9 in.; height, 6 in. Philip Hardwick, Esq., R.A.

No. 1,039. Coffer, in carved wood, decorated with geometrical tracery panelling, and richly mounted with clamps, lock, &c. in gilt bronze. On the summit are four circular medallions and four semicircular ones, in champlevé enamel, all bearing azure, a fess between six étoiles of five points, or. The carved woodwork of this beautiful Gothic coffer was originally gilded; its date is apparently about 1370, and it is probably of French origin. 9 in. square by 5 in. high. Sampson Hodgkinson, Esq.

No. 1,040. Statuette of a saint or apostle, in carved boxwood. 15th century work, Flemish or German. Height, 9 in. Rev. G. W. Braikenridge.

No. 1,041. Casket, in incised leather, bound with ornamental iron clamps. 15th century. 8 in. by $5\frac{1}{4}$ in. by $4\frac{1}{4}$ in. J. W. Brett, Esq.

No. 1,042. Small triptych or miniature "retable" altarpiece, with folding doors or "volets," in boxwood, carved in the most minute and elaborate manner, with scriptural subjects, in the highest relief. The subjects are the Nativity, the Annunciation, the Presentation in the Temple, and the Adoration of the Magi. The compositions, which are crowded with minute figures and accessories, are pictures in relief, most probably imitated from old Flemish paintings. The present compositions recall the rich compositions of Mabuse. Flemish work, circa 1500. Height, 9 in.; width, across the opened doors, 8 in. Messrs. Farrer.

No. 1,043. Triptych, minutely carved in boxwood, with its ancient stamped and incised leather case. This beautiful and most extraordinary work is of the same school, and perhaps even by the same hand, as the work previously described. In addition to the carvings of the interior of the "retable," which is in two heights or divisions, the outsides of the doors are also elaborately carved in lower relief; the principal subject is the Crucifixion. The Resurrection, the Betrayal, the angelic salutation of the Virgin, and other scenes may also be noted. The elaborate architectural base of the monument rests on statuettes, being emblems of the Evangelists in full relief. The beautiful stamped leather case in which the object is preserved, and which was made for it, is ornamented with the stem of jesse and the richest scroll foliage. These exquisite works, executed in a style of more than Chinese minuteness, belong

to the same school and period as the boxwood rosary beads, next to be described. Height, 7¾ in.; width across the doors, 5 in. LORD EDWARD FITZALAN HOWARD.

No. 1,044. Rosary composed of 11 beads, suspended from a cross and ring most elaborately and minutely carved in boxwood, five scriptural and legendary subjects, with explanatory scrolls, are carved in relief on the 10 smaller beads. The large final bead has 24 carved medallions, and contains within, elaborate representations in full relief of the crowning of the Virgin and the Sacrifice of the Mass. This rosary is said to have belonged to Cardinal Wolsey, and then to King Henry VIII. Length, 23 in.; diameter of large bead, 2¼ in. THE DUKE OF DEVONSHIRE.

No. 1,045. Rosary of 11 beads suspended from a cross and ring, carved in a similarly elaborate and minute style to the preceding specimen. The final bead contains within representations of the Resurrection and the Remission of Sins. This rosary was brought from Spain by Col. Macgregor; the property of Miss Helen Macgregor. Length, 22 in.; diameter of ball, 2 in. DIGBY WYATT, ESQ.

No. 1,046. Rosary bead, minutely carved in boxwood in a similar style to the preceding specimens. Diameter, 2 inches.

This beautiful specimen is hinged in the centre, forming two hemispheres, one of which is carved inside with the Crucifixion, the other with a Pietà, or group of the Virgin of sorrows, surrounded by five smaller medallions, containing representations of events of the Passion of our Saviour. The exterior is carved with open work Gothic tracery, and the bead is beautifully mounted with a ring for suspension, and foliated rosettes of silver. The figure subjects, which are in full relief, are of microscopic dimensions. Flemish work, circa 1500. GEORGE FIELD, ESQ.

No. 1,047. Carved boxwood casket, with lock, &c., in silver-gilt. German or Swiss work. Date, first half of the 15th century. Length, 5⅛ in.; width, 3¼ in.; breadth, 2⅛ in.

This little coffret, evidently a love gift, is of oblong shape, ornamented with eight small panels, containing carvings, consisting of figures in elegant 15th century costumes and animals, on a back ground of Gothic foliage, which is perforated, disclosing an under lining of silk, red and green, in the alternate compartments. The subjects, which are of an amatory and emblematical character, are accompanied by label scrolls with inscriptions in black letter in relief, apparently the first letters of words only, probably transposed so as to form puzzles or conundrums in connexion with the subjects. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,048. Small carved boxwood coffret, of similar style and period, also with silver lock and hinges. Length, $3\frac{1}{8}$ in.; width, $2\frac{1}{4}$ in.; breadth, 2 in.

This beautiful little coffret, probably made as a case for a single jewel, presented as a love gift, is to all appearance by the same hand as the previous specimen. The panels, however, are only five in number, each occupying one of the faces of the box. The subjects are also figures and animals, accompanied by inscribed scrolls, and are doubtless in like manner intended as conundrums or emblematic devices of an amatory character.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,049. Carving in boxwood within a tabernacle, ascribed to Albert Durer.

The Pieta, or Virgin sorrowing over the body of our Saviour; an exquisitely spirited and masterly work of circa 1520. $5\frac{1}{4}$ in. by $3\frac{1}{2}$ in. ROBERT NAPIER, ESQ.

No. 1,050. Painted triptych.

This most beautiful and highly interesting work is a miniature retable or picture in three divisions, formed by the centre and two hinged doors; it contains, within the most delicate and beautiful architectural framework, painted so as to simulate stonework, a series of groups and single figures of saints in vivid colours, and in the centre two compositions, respectively of Christ in the sepulchre attended by angels with the implements of the passion, and our Saviour and the Virgin seated on a throne. The figures are painted in the most masterly style, with all the finish and minuteness of missal painting, and are apparently executed in oil in a style which has much affinity with that of John Van Eyck. This very unusual work is doubtless by a great artist of the school of Cologne, working in the earliest years of the 15th century. Height, 1 ft. $1\frac{1}{4}$ in.; width, opened out, 2 ft. $1\frac{3}{4}$ in. A. J. B. BERESFORD HOPE, ESQ.

No. 1,051. Picture in oil on panel. By John Van Eyck.

The Virgin and Child standing in an elaborate shrine of Gothic architecture, within which, and forming a background to the group, is a curtain with a canopy of rich brocade. This well-known and most authentic work of the master is in the most perfect preservation. Height, 22 in.; width, $11\frac{1}{2}$ in A. J. B. BERESFORD HOPE, ESQ.

No. 1,052. A lady's girdle or baldric of crimson and gold brocade velvet, with rosettes of goldsmith's work, enriched with enamel. The buckle and tongue, or pendant of silver gilt, chased with foliage in relief, and inlaid with niello-plaques and with armorial bearings, the escutcheon on the pendant

being that of the family Malatesta of Rimini and Cesena. Circa 1450–70. Length, 5 ft. OCTAVIUS MORGAN, ESQ., M.P.

No. 1,052*a*. The pen-case of King Henry VI., in stamped leather. Amongst other ornaments stamped on the surface in gold, a crowned rose is conspicuous. *See*, for a more detailed description, No. 7,754, p. 674. Length, 9 in.

THE HON. ROBT. CURZON, jun.

No. 1,052*b*. Badge in the form of an eagle, parrot, or popinjay, in silver-gilt; crowned, and suspended by a chain. On a smaller badge, pendent from the band, is the inscription "Willem Van Hoorn, 1592," probably the name of the winner of this badge in an archery or arquebuss contest. The bird is carefully chiselled and is of unusual size. 7 in. long. Flemish work. THE HON. ROBT. CURZON, jun.

No. 1,053. Small casket, in silver filagree work, with gilt lock, hinges, handles, &c. German work. Circa 1520. $2\frac{3}{8}$ in. by $2\frac{7}{8}$ in. by $1\frac{1}{2}$ in. THE HON. ROBT. CURZON, jun.

No. 1,054. Globular cup or "mazer," in silver-gilt, on low stem, with a curved handle projecting from the side. German work, 15th century. Height, 5 in.; diameter, 5 in.

THE DUKE OF HAMILTON.

No. 1,055. Large silver-gilt cup on a cylindrical stem; both the bowl of the cup and the cover are repoussé with globular bosses or bulbs; round the margin is a moulded string surmounted by a low battlement, and the margin of the foot is in like manner surrounded by a string of quatrefoil ornament. The summit of the cover is surmounted by a small statuette of a warrior, with a lance and shield; this figure is of more recent date than the cup itself, which is of German or Flemish Gothic work of the 15th century. This fine piece of mediæval plate is an early specimen of the well-known bulbed or clustered cups afterwards so much in vogue. German goldsmith's work. Height, $16\frac{1}{4}$ in.; diameter, 7 in.

THE HON. ROBT. CURZON, jun.

No. 1,056. Silver parcel gilt beaker with cover, standing on three feet, to which are attached enamelled shields of arms. The body of the cup is ornamented with bands or flutes alternating with a knotted stick or reed, arranged in an oblique or spiral manner. Round the margin is a perforated strawberry-leaf crest, and the ogee dome-shaped cover is surmounted by a small figure of St. Sebastian tied to a tree. In the middle of the lid is a circular medallion bearing a lion rampant azure on a field of translucent blue enamel. German Gothic work, circa 1480. Height, $12\frac{1}{2}$ in.

THE DUKE OF HAMILTON.

No. 1,057. Gothic beaker and cover, in silver parcel gilt of somewhat similar style and period to the preceding specimen. The centre of the cylindrical beaker is surrounded by a rich band of foliage in full relief, and so likewise is the margin; the summit of the cover terminates in an elaborate foliated finial, on which stands a statuette of a king holding an enamelled shield of arms. German, 15th century. Height, 14½ in. G. H. MORLAND, ESQ.

No. 1,058 & 1,059. Pair of tazze or dishes on low stems, embossed with oviform flutes or bulbs alternately concave and convex; in the centre of each piece is a circular medallion with a blank shield and the date 1521 in raised figures. Very original and effective specimens of old German plate. Diameter, 9 in.; height, 3½ in.

THE HON. R. CURZON, jun.

No. 1,060. Large double-bulbed cup on tall stem; the two halves exactly similar, forming two separate cups, the mouth of one of which fits into the other. The upper part of the stem of each cup is surrounded by a beautiful open-work crown of Gothic foliage; the margin also surrounded by a reed or torus moulding wreathed with foliage. Augsburg work, circa 1490. Under the foot of one of the cups is engraven the following inscriptions, recording the names of the original owners of the piece. First, in characters apparently coeval with the work, "Lienhart Tücher." In the centre, on a circular medallion engraved with coupled shields of arms, the initials S. T. & C. H., with the date 1657. Another inscription round the margin connects it with the celebrated family Imhoff of Augsburg, to a member of whom it was probably conveyed by marriage from the family of the original owners; it is as follows: "Hans Paul Tücher, 1704. Maria Magdalena Imhoff. Height of the two cups conjoined, 15 in. G. H. MORLAND, ESQ.

No. 1,061. Double cup of nearly the same design as the previous specimen, but of miniature dimensions; the margins and stems also surrounded by elegant crowns of Gothic foliage. Augsburg work, circa 1490. Height 4⅞ in.

THE DUKE OF HAMILTON.

No. 1,062. Cylindrical pyx box, for the conservation of the host, in ivory, mounted in gilt metal. French or German "Gothic" work, 15th century. Diameter, 3⅜ in.; height, 3½ in.

The lower rim of the box and the margin of the hinged cover are formed by gilt mouldings, those of the cover surmounted by a low battlement; three winged angels in metal, in kneeling positions, form the feet or supports of the box; whilst in the centre of the lid is placed a small

statuette of Christ, with a banner in his hand, rising from the sepulchre. The drum or body of the box is a plain cylinder of turned ivory. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,063. Rock crystal cup and cover, mounted in silver-gilt. German or Swiss work, 15th century. Height, 6 in.; diameter of cup, $3\frac{1}{4}$ in.

This beautiful cup is in form similar to the well-known covered mazer bowls of turned wood; the crystal bowl is of globular shape, cut polygonally into flat vertical stripes or facets, and has a small handle projecting at right angles on one side, cut from the mass of the crystal. The cover, hemispherical, and cut like the bowl, is also of crystal. The cover handle and foot are beautifully mounted in silver-gilt, in a very pure and simple Gothic taste. On the top of the cover is a disk-shaped knop in silver-gilt, inlaid with a medallion in translucent enamel of two shields with blazon, and a motto of uncertain signification. This medallion has doubtless replaced the original one at the period indicated by an inscription engraved underneath the foot, which says "Renovatum anno 1618." HOLLINGWORTH MAGNIAC, ESQ.

No. 1,064. Sceptre or baton of office, in rock crystal, mounted in silver-gilt, enamelled, and set with pearls; circa 1500–40. Entire length, 10 in.

This remarkable and unique object consists of an octagonal shaft or rod of rock crystal, slightly tapering towards the upper extremity, capped at each end with an elegant transitional Gothic mounting, surrounded by strings of pearls, and enriched with translucent enamels. It may possibly be of English origin. From Strawberry Hill. "From Lady Elizabeth Germaine's collection, and presented to Horace Walpole by his niece, Lady Temple."

HOLLINGWORTH MAGNIAC, ESQ.

SECTION VIA.

EARLY ENAMELLED METAL WORK OF LIMOGES AND OTHER FABRICS.

By AUGUSTUS W. FRANKS, M.A., Dir. S.A.

The term "enamelling," in its widest signification, is applied to the art of ornamenting any substance with a vitreous material, to the surface of which it is made to adhere by heat; so that not only metal, but also stone, earthenware, and even glass itself, may be said to be enamelled. It is, however, more usual to restrict the term

of "an enamel" to metal work ornamented in this manner; the one requisite being that the vitreous decoration shall have been fixed in its place by fusion.

There are several ways of disposing the enamel. It may have been sunk into cavities, as in the encrusted processes; it may have been floated over an engraved bas-relief, the details of which are revealed through its transparent body, a mode of decoration peculiarly suitable to silver, and which has been termed *translucid on relief*, or by the French, *émaux de basse taille;* or it may entirely conceal the metal surface, as in painted enamels. Moreover, in encrusted enamels, the cavities to receive the enamel may be either hollowed out in the metal, constituting what is termed in French *champlevé* enamel, or *a taille d'épargne*, or they may be cells composed of a kind of filigree of narrow bands of metal, which keep the colours separate, and with their edges form the outlines of the designs. This latter process is known as *cloisonné* enamel, and is peculiarly suitable to gold, though occasionally applied to copper.

The Egyptians, though great admirers of brilliant colouring and permanent decoration, do not seem to have been acquainted with the art of enamelling on metal, though they practised a process nearly allied, being that of cementing into gold cells small pieces of precious stones or glass pastes carefully shaped. The sockets were prepared as if for *cloisonné* enamel, but the coloured portions were cemented into their places and not fused. Some very remarkable specimens of this work from the tomb of an early Egyptian queen were exhibited in the Egyptian department at the International Exhibition.

The Greeks unquestionably employed enamel to enrich their beautiful jewellery, though to a very limited extent. A specimen of their skill may be seen in a necklace exhibited by Signor Castellani, and the same process seems to have been carried on in Nubia about the Christian era.

It is not till the reign of Severus that we find any direct mention of enamelling in any classical author. An oft-quoted passage in Philostratus informs us that the barbarians who live ἐν Ὠκεάνῳ—either in or near the ocean—had a way of ornamenting horse-trappings by means of vitrified colours. Such horse-trappings have been found in Britain, and the same colours and peculiar patterns may be discerned in Irish works of a later date. (*See* Section 5, Nos. 869–873.)

Under the Roman dominion the art of enamelling seems to have been practised both in Gaul and Britain. The ornaments often show a decided influence of Celtic taste, and from the comparative rarity of such enamels in Italy,

the manufactures were probably carried on only in the colonies. These enamels are all executed by the *champlevé* process in copper.

Under the Byzantine emperors the working in *cloisonné* enamel on gold seems to have been much practised. A fine specimen is exhibited by Mr. Beresford Hope (No. 1,069). The principal monument of this kind of work is the famous *Pala d'oro* at Venice, which is supposed to have been made at Constantinople, brought to Venice in 1105, and added to and enlarged in 1209 and 1345. *Cloisonné* enamels are rare and seldom to be met with out of church treasuries. Occasionally specimens were made without backgrounds, so as to be *à jour* or transparent; a cup of this work is exhibited by Mrs. Paul, and described in Section 19, No. 4,800.

In the 12th century two important centres of working in enamel seem to have been in existence, one at Limoges in the west of France, the other in the neighbourhood of the Rhine. Both employed the *champlevé* process in copper. There has been lately much discussion as to which of these manufactures was the earliest. Some difficulty is caused by the archaism frequently to be noticed in German works of the period, and from the absence of inscriptions with dates. It is, however, unquestionable that Abbé Suger, when building the Abbey of St. Denis, brought workmen from Lorraine to make an enamelled cross, which they completed between 1143 and 1147. At that time Lorraine was a more extensive district than at present, and its confines were at no great distance from the Rhine.

The German enamels may be distinguished from the French by the greater variety of colours employed, by the tints being brought into stronger contrast, and by the greater erudition displayed in the subjects and inscriptions. They are constantly covered with inscriptions describing the subjects, and have often borders with small *cloisonné* patterns. A portable altar in the treasury at Hanover bears the inscription *Eilbertus Coloniensis me fecit.* In the same treasury is preserved a cruciform reliquary, with a dome resembling in size and form the shrine from the Soltykoff collection in the South Kensington Museum, though less rich in decoration. These two reliquaries are among the most undoubted and characteristic specimens of the German school.

The earliest enamel which can with any probability be referred to the Limoges school is the sepulchral memorial of Geoffrey Plantagenet, who died in 1151; it was formerly in the cathedral of Le Mans, and is now preserved in the museum of that city.

The earlier Limoges enamels seem to have had enamelled figures with faces white or flesh-coloured, and a plain gilt metal background. These are followed by somewhat similar figures less varied in colour, and with gilt metal grounds engraved all over with very elegant stiff foliage. Next we find gilt metal figures, sometimes worked in very low relief, so as to be sunk below the general surface, with blue enamelled ground, through which are scattered small circles enclosing variously coloured quatrefoils or flowers. The date of this style seems to be fixed by the shrine of St. Calminius at Mausac, which there is reason to believe was made at the commencement of the 13th century. A fourth and still later variety has metal figures, frequently in relief, with a dull blue enamelled ground, through which is a running pattern of metal scrolls, terminating in a bunch of variously-coloured foliage ; such is the decoration of the tomb of John of France, son of St. Louis, which is dated 1247. Still later the enamels have gilt figures or ornaments on dull grounds, generally blue.

The great vogue of Limoges enamels seems to have been in the 13th century ; at that time the *opus Lemoviticum*, or work of Limoges, must have been well known in all parts of Europe, and it occurs frequently in inventories of the period. During the next century, however, the manufactory seems to have deteriorated, and the production of enamels seems to have almost ceased. This may perhaps be accounted for by the very common-place character of some of the later productions, by the change of fashion, and by the greater use of the precious metals and ivory both for religious and domestic purposes in the 14th century.

The goldsmiths of Florence and Sienna seem to have made use of *champlevé* enamel during the 14th and 15th centuries, though to a limited extent. A few of the monumental brasses in England are specimens of *champlevé* enamelling, being in reality made of copper, gilt and enamelled, though the generality of them are of brass inlaid with mastic.

The process which the Italian enamellers carried to the greatest perfection was that of translucid enamel on relief, of which the principal monument is the great shrine at Orvieto, made in 1338. A fine specimen of their skill is the morse (No. 1,065) exhibited by Mr. Magniac. In France similar enamels were produced at quite as early a period, and it is not improbable that it was practised by goldsmiths all over Europe. The mountings of the Bruce horn

(No. 215) are executed by this process, and were probably made in Scotland.

Painted enamels form the subject of a subsequent section, and will be noticed more fully hereafter.

No 1,065. Morse or brooch for a cope of translucent enamel on silver, in a setting or framework of gilt bronze. Florentine or Siennese work, circa 1420. Diameter, $5\frac{3}{4}$ in. The framework of this beautiful object consists of a circle or medallion in the centre, around which are arranged six semicircles or lunettes, the angles again being filled in with triangular points; the design thus formed is a species of rosette in 13 compartments, enriched, in addition, with six facet-cut jewels in raised settings. The subject in the principal medallion is the birth or nativity of St. John the Baptist. The marginal lunettes contain half-figures of saints; and the small angular plaques have each a portion of an inscription, which, in its entirety, reads—"NATIVITAS BEATI IOHIS BATISTA." Engraved in Shaw's "Decorative Arts of the Middle Ages." H. MAGNIAC, ESQ.

No. 1,066. Morse or brooch to a cope. The framework consists of a circular plate of silver gilt, within which is a panel or compartment formed by a quatrefoil combined with a square; in the centre of the quatrefoil is a raised circular medallion, containing a half figure of our Saviour in the act of benediction, in translucent enamel. Four smaller medallions, containing the emblems of the Evangelists, also in translucent enamel, occupy the lobes of the quatrefoil, other spaces of the design being set with lozenge-shaped jewels. Engraved in Shaw's "Decorative Arts of the Middle Ages." Italian work, first half of 15th century. Diameter, $4\frac{3}{4}$ in.
H. MAGNIAC, ESQ.

No. 1,067. Triptych of silver, ornamented inside and out with devotional subjects in translucent enamel, in many compartments; an exquisitely beautiful specimen of goldsmith's enamelling, of the same variety as the preceding examples. French work, circa 1350–80. Height, 3 in.; width, with doors opened, $5\frac{1}{4}$ in.
SIR THOMAS ROKEWOOD GAGE, BART.

No. 1,068. Tablet in silver, with a representation of the Last Supper in translucent enamel. The figures are chiefly represented in silver, and have a blue ground. Italian work, 14th century. $3\frac{1}{2}$ in. square. G. H. MORLAND, ESQ.

No. 1,069. Pectoral cross, of gold, encrusted with "cloisonné" enamel. On the front is represented the Saviour on the Cross, clothed in a long tunic of various colours, accompanied by figures of the Virgin and St. John.

On the back, a full-length figure of the Blessed Virgin, above whom are St. John Baptist, St. Paul, St. Peter, and St. Andrew, with their names in Greek. Constantinople work, 10th or 11th century. This highly important and well-known specimen came from the Debruge-Dumesnil collection (No. 661), and is engraved in the "Archæological Journal," vol. viii., and also in the "Manchester Art Treasures," Vitreous Art, pl. 6. Height, $3\frac{3}{8}$ in.; width, $2\frac{1}{4}$ in.

A. J. B. BERESFORD HOPE, ESQ.

No. 1,070. A châsse or reliquary, with ridged top. On the upper part of the front is Christ in glory, accompanied by six apostles under arches; on the lower part the Crucifixion and four figures of apostles; at one end is a figure of a saint, at the other has been a door, now lost; the back is ornamented with quatrefoils. All these decorations are executed in colours, on a gilt ground diapered with engraved scrolls; the heads of most of the figures are of metal, in high relief. Limoges work, end of 12th century. Height, 10 in.; width, $4\frac{1}{2}$ in.; length, 12 in. HON. ROBERT CURZON, jun.

No. 1,071. A châsse or reliquary, with ridged top. On the upper part of the front are circles enclosing an Agnus Dei and two half angels; on the lower part Christ standing in a pointed aureole, and two apostles under arches; at each end is an apostle under an arch. The figures have enamelled draperies, and projecting heads of gilt metal; the background is of gilt metal, ornamented with engraved scrolls; the back is decorated with quatrefoils. Limoges work, end of 12th century. Height, $5\frac{1}{2}$ in.; width, $2\frac{1}{2}$ in.; length, 6 in.

H. T. HOPE, ESQ.

No. 1,072. Another châsse of similar form. On the upper part of the front are half figures of Christ and four apostles; on the lower part the Adoration of the Magi; at the ends, half figures of apostles; the figures have enamelled dresses; the heads are represented in gilt metal, with enamelled outlines; the back has on it monsters and ornaments in gilt metal, on a blue ground. Limoges work, end of 12th century. Height, $7\frac{1}{2}$ in.; length, $10\frac{1}{2}$ in.

T. GAMBIER PARRY, ESQ.

No. 1,073. Panel from a châsse, with three arches, under which are half lengths of Christ and two apostles; they have enamelled faces and dresses, and a gilt metal background with engraved scrolls. Limoges work, end of 12th century. $7\frac{3}{4}$ in. by $2\frac{3}{4}$ in. HON. R. CURZON, jun.

No. 1,074. A châsse or reliquary, with elegant crest-work along the top. On the upper part of the front, Christ in glory and two apostles under arches; below is the Crucifixion and two saints under arches. The figures are in very

low relief, with faces in full relief, and have a dark blue ground with scrolls. At the ends and back are saints under arches; these figures are represented in gilt metal on blue and green grounds, and with gilt scrolls and transverse ornamental bands. Limoges work, early 13th century. Height, $7\frac{1}{2}$ in.; length, $7\frac{3}{4}$ in. G. H. MORLAND, ESQ.

No. 1,075. A chasse or reliquary. On the lower part of the front is represented the Martyrdom of St. Thomas of Canterbury; on the upper part is the entombment of the saint; at each end an apostle. The figures are executed in very low relief, cut out of the metal, with heads fixed on separately in higher relief. The background is enamelled dark blue, with rosettes of various colours; the back is decorated with quatrefoils. This shrine was obtained by Sir William Hamilton, K.B., at Naples. Limoges work, early 13th century. Length, $8\frac{2}{10}$ in.; height, 6 in.; width, $3\frac{7}{10}$ in.

THE ROYAL SOCIETY OF ANTIQUARIES.

No. 1,076. A châsse or reliquary, representing likewise the Martyrdom of St. Thomas of Canterbury; on the lower part the murder; on the upper part the entombment of the saint. This is very similar in style and decoration to the last. Limoges work, early 13th century. Engraved in Duncomb's "History of Hereford," vol. i. p. 549; Strutt's "Manners, &c. in England," vol. i. pl. 25. Gough's "Sepulchral Monuments," vol. ii. Introduction, pl. x. Height, 8 in.; length, $7\frac{3}{4}$ in. THE DEAN OF HEREFORD.

No. 1,077. A diminutive shrine, also representing the Martyrdom of St. Thomas of Canterbury; in the lower part the murder; above is the interment. The figures are in gilt metal, with blue enamelled background. This little shrine was found near Tarporley, in Cheshire. Limoges work, 13th century. Height, $4\frac{7}{8}$ in.; length, 5 in.

SIR PHILIP DE M. GREY EGERTON, BART.

No. 1,078. A small shrine, similar to the last, and likewise representing the Martyrdom of St. Thomas of Canterbury; below is the murder; above, the entombment; at the ends saints under arches. The figures are in gilt metal, with heads in relief; the ground blue, interspersed with rosettes of various colours. Limoges work, 13th century. Height, 5 in.; length, 7 in. ROBERT NAPIER, ESQ.

No. 1,079. Châsse or reliquary, with a pierced crest-work along the top, and crystal knobs. On the upper part of the front is represented the Martyrdom of St. Valerie, a saint closely connected with St. Martial, the patron of Limoges; below are five standing figures; the figures are all of gilt metal in relief, and rest on a blue enamelled ground, through which are running scrolls of metal, terminating in flowers.

Limoges work, latter part of the 13th century. Engraved "Art Treasures at Manchester," Vitreous, pl. 8. Height, 13¾ in.; length, 13¾ in. H. MAGNIAC, ESQ.

No. 1,080. Large châsse of copper-gilt and enamelled. On the front are six quatrefoil-shaped plates, of enamelled metal, to which are fixed figures of gilt metal in relief; on the three upper medallions, Christ in judgment, and two figures holding candles; on the three lower, a crucifix (the figure lost), the Virgin, and St. John; on the back are half angels, in gilt metal in relief, on a background of blue enamel with running scrolls; at each end, two apostles under arches. Limoges work, 13th century. Height, 9½ in.; length, 15½ in. A. J. B. BERESFORD HOPE, ESQ.

No. 1,081. Châsse or reliquary, with pierced crest, and surmounted by a cross. All the sides are ornamented with circular medallions enclosing half figures of angels; those in front are in high relief, the others flat; the enamelled grounds are principally dull blue with gilt scrolls. Limoges work, end of 13th century. Height, 10 in.; length, 14 in.
H. T. HOPE, ESQ.

No. 1,082. A châsse or reliquary, ornamented on all sides with circles enclosing half figures of angels in gilt metal on enamelled grounds. Limoges work, end of 13th century. Height, 5¾ in.; length, 9½ in.
HON. ROBERT CURZON, jun.

No. 1,083. Panel with pointed top, from the end of a large shrine. On it is fixed a figure of a saint of gilt metal in high relief; the background is ornamented with an enamelled diaper of quatrefoils and panels enclosing lions passant, fleurs-de-lis, and gryphons. Limoges work, 14th century. (Fould collection.) Height, 11¾ in.
G. H. MORLAND, ESQ.

No. 1,084. Similar panel, probably from the same châsse. The figure of the saint is of gilt metal in high relief, and rests on an enamelled ground diapered with quatrefoils enclosing four-leaved ornaments. Height, 11¾ in.
G. H. MORLAND, ESQ.

No. 1,085. Panel with semicircular top, on which is fixed the figure of St. Philip seated, of gilt metal in high relief; the background is ornamented with dark blue enamel and scrolls of gilt metal teminating in enamelled flowers. Near the saint's head is inscribed "S. PHILIPP'." Height, 11½ in.; width, 5½ in. G. H. MORLAND, ESQ.

No. 1,086. Pointed panel, apparently the end of a reliquary. In the centre is an enamelled plate, probably of German work, representing St. Matthew writing, and inscribed "S' MATHEVS;" around is a broad band of filigree

work, with crystals and gems; at the top a large crystal, and at the bottom a diapered plate of enamel. Height, 12 in.; width, 5½ in. H. T. HOPE, ESQ.

No. 1,087. Pointed oval plate, representing Christ seated in glory; the face is executed in gilt metal, with red enamelled outlines; the dress in variously coloured enamel; the background is of plain gilt metal. Probably German work, 13th century. Height, 8¼ in.

A. J. B. BERESFORD HOPE, ESQ.

No. 1,088. Oblong reliquary, in the form of a casket, of singularly rude workmanship. On the flat cover is the Agnus Dei between the symbols of the four Evangelists; on the front and back a series of arches containing the figures of the twelve apostles; at one end is the Crucifixion, at the other Christ in glory. The grounds of these subjects are in dark blue enamel, the faces are in gilt metal, and the columns and dresses in various colours; the rims are studded with large globular gilt nails or bosses. Probably German work, 12th century. Length, 9 in.; height, 3½ in.; width, 5⅛ in. (Debruge collection, 662; Soltykoff collection, 134.) GEORGE ATTENBOROUGH, ESQ.

No. 1,089. Triptych of gilt metal. In the centre is a double cross, with crystals for relics, supported by two angels in high relief; below is a tablet of enamel work representing the Maries at the Tomb; on the leaves are six square enamelled plaques, each containing busts of two apostles, with their names inscribed; in the upper angles are two angels. The figures are in colours, with gilt faces on a gold background. German work, 12th century. (Soltykoff collection, 26.) Height, 13 in.; width, 15½ in.

G. H. MORLAND, ESQ.

No. 1,090. Crucifix, on which is a figure of Christ with a crown, in a long robe, enamelled blue. The hands, face, and feet are gilt. The cross is enamelled dark blue, with rosettes of various colours. Limoges work, early 13th century. Height, 11 in. HON. R. CURZON, jun.

No. 1,091. Crucifix, supported by a circular base resting on three feet. The figure is in metal in low relief; the front of the cross enamelled blue, with rosettes of various colours; on the back are engraved an Agnus Dei and scrolls. Limoges work, 13th century. Height, 10½ in.

REV. WALTER SNEYD.

No. 1,092. Crucifix, with figures of Christ and four saints in gilt metal in relief; the cross enamelled blue, with rosettes of other colours; on the back are enamelled plates representing Christ in glory and angels. Limoges work, 13th century. The enamelled portions have been

affixed at some subsequent date to a cross of larger dimensions and later form, so as to make a processional cross. The enamel is 16 in. high. HON. ROBERT CURZON, jun.

No. 1,093. Figure of Christ, of gilt metal, from a crucifix. He is represented crowned, and with an enamelled dress. Limoges work, 13th century. Height, 10 in.

REV. WALTER SNEYD.

No. 1,094. Figure of the Virgin, of copper-gilt and jewelled, seated on a throne, the back and sides of which are enamelled. On the back is the Annunciation; on the sides are figures of St. Peter and St. Paul; the figures are of gilt metal on a blue ground, with rosettes in colour. Limoges work, 13th century. Height, $10\frac{3}{4}$ in.

HON. ROBERT CURZON, jun.

No. 1,095. Head of the staff of a ruler of the choir, or of a crosier, in gilt metal, with a knop of rock crystal. Limoges work, circa 1280. Height, $12\frac{1}{2}$ in.; width across the volutes, $6\frac{1}{2}$ in.

It consists of a vertical shaft or stem, similar in general aspect to that of many crosiers of the Limoges school, except that it branches into two volutes, diverging in opposite directions from the stem, which is prolonged vertically betwixt them, and is surmounted by a small statuette of St. Michael slaying the dragon. In one of the volutes is a kneeling figure of a female saint holding her decapitated head in her hands, and supported by an angel, who appears to be issuing from the clouds; and in the other, a bishop standing in front of an altar, on which is a chalice covered with its corporal. These figures represent the Resuscitation of St. Valerie by St. Martial, both local saints of Limoges. The knop, placed in the same position as in ordinary crosiers, is in rock crystal; and the stem and volutes are ornamented with scrolls in filigree wirework, soldered on to the ground, and also with numerous small crystal cabochons. The outer margins of the volutes are crocketed, and the ends terminate in scroll foliage; the socket part of the stem beneath the knop is ornamented with three lizards or dragons. HOLLINGWORTH MAGNIAC, ESQ.

This curious monument was formerly in the collection of M. Dugué of Paris, at whose sale in 1851 it was acquired by the present possessor. It has been repeatedly engraved, and has been the subject of much archæological research and discussion; accounts and engravings of it will be found, in "Revue Archéologique," t. 4, p. 816; Shaw's "Decorative Arts, &c. of the Middle Ages;" Cahier and Martin's "Mélanges d'Archéologie," vol. 4, p. 233; and

"Notice of the Magniac Collection, &c.," by J. C. Robinson (1861).

It may still admit of doubt whether this most interesting object was the head of the staff of a chanter or ruler of the choir, or of a double crosier, *i.e.*, a crosier with two volutes. In any case, no other specimen of the same kind is known.

No. 1,095*. A crosier head of copper, once gilt, the crook is ornamented with engraved scrolls of foliage and terminates in a bud ; the knop is ornamented with dragons in relief, with blue glass eyes. The ferrule for the staff is engraved with scrolls, and ornamented with figures of saints; one is lost, the remaining two are elongated and have enamelled dresses. Found in Ireland. Limoges work, 13th century. Length, 12½ in.

RIGHT REV. BISHOP KILDUFF.

Another crosier head of Limoges work, resembling No. 1,097*, was found at Cashel, in a tomb said to be that of St. Cormac, King and Bishop of Munster, *see* Petrie's "Round Towers, p." 310.

No. 1,096. A crosier head of Limoges enamel, very elegant in design; the crook terminates in a wide-spreading leaf of shaded colours. The knop is ornamented with monsters and scrolls of pierced work, the stem with dragons, &c. on a blue ground. This crosier was found in a tomb in the Abbey of Foigny, in France, considered to be that of Barthélemy de Vir, Bishop of Laon, who died in 1181. Its workmanship, however, belongs to the 13th century ; it is engraved in Shaw's "Decorative Arts of the Middle Ages ;" "Mélanges d'Archéologie," vol. iv. p. 221 ; and in "Choice Examples of Decorative Art." Length, 11 in. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,097. A crosier head of enamelled copper. In the volute is a figure of St. Michael piercing the dragon. The decorations are chiefly in blue enamel; on the knop are dragons in relief. Limoges work, 13th century. Length, 13 in. A. J. B. BERESFORD HOPE, ESQ.

No. 1,097*. A crosier head of copper, gilt and enamelled ; the crook terminates in a dragon's head, with glass eyes, and is ornamented with scales of blue enamel; it encloses a figure of St. Michael killing the dragon, the latter is ornamented with turquoise coloured studs; the knop is of pierced work, representing dragons in relief; the ferrule is ornamented with a running pattern of gilt metal on a blue ground, and four dragons in relief, placed diagonally. Found in Wells Cathedral.

THE DEAN AND CHAPTER OF WELLS.

No. 1,098. A crosier head of enamelled copper. Within the volute is a representation of the Annunciation; on the knop are pointed ovals charged with armorial bearings. The stem and crook are ornamented with small pastes. Limoges work, 13th century. Length, 13 in.

REV. WALTER SNEYD.

No. 1,099. Crook, from a crosier head of enamelled copper, terminating in a dragon's head; it is ornamented with enamelled scale work. Limoges work, early 13th century. Length, 6 in. A. J. B. BERESFORD HOPE, ESQ.

No. 1,100. A censer of enamelled copper, ornamented with scrolls of gilt metal, with leaves and flowers of shaded enamel on a blue ground; on the cover are three monsters in relief. Limoges work, 13th century. Height, 6 in. From the Soltykoff collection. G. H. MORLAND, ESQ.

No. 1,101. Very remarkable *ciborium*, or covered bowl, of copper-gilt and enamelled, said to have originally belonged to Malmesbury Abbey; both the bowl and cover are ornamented with subjects in medallions formed by very elegant scroll work of foliage The six subjects on the cover are from the Life and Passion of Christ; while the six subjects on the bowl represent the antitypes of those scenes from the Old Testament history. The figures are principally in gilt metal, with a background of blue or green enamel. On the scroll work are engraved Latin verses describing the subjects. On the cover we find :—

1. Nativity.—*Virgo Maria fuit que Dominum genuit.*
2. Presentation in the Temple.—*Offertur magnus nunc a populis Deus agnus.*
3. Baptism of Christ.—*Baptizat miles regem, nova gratia legem.*
4. Christ bearing the cross.—*Sic alapis cesus pia victima ducitur Jhesus.*
5. Crucifixion.—*Ut vivas mecum felix, homo, dormio tecum.*
6. Resurrection.—*Surgit de tumulo petra Christus quem petra texit.*

The corresponding subjects on the bowl are as follows :—

1. Aaron's rod blossoming.—*Virgo ducem fert, virga nucem, natura stupescit.*
2. Sacrifice of Abel.—*Agnus Abel munus agnum prius optulit unus.*
3. Circumcision of Isaac.—*Precessit lavacrum sacra circumcisio sacrum.*
4. Isaac bearing wood.—*Ligna puer gestat crucis unde tipum manifestat.*

5. Brazen serpent.—*Serpens serpentes, Christus necat ignipotentes.*
6. Samson breaking out of Gaza.—*Samson de Gaza conclusus ab hostibus exit.*

The colours are remarkably vivid and varied. The top is surmounted by an enamelled knop, with four projecting leaves. Within are medallions representing Christ in glory and the Agnus Dei. The lower part of a similar bowl is preserved at Warwick Castle, and is engraved in Shaw's "Decorative Arts of the Middle Ages," and in "Art Treasures at Manchester," Vitreous Art, p. 22. Probably German work, 12th century. Diameter, 6¼ in.; height, 7 in.

REV. G. W. BRAIKENRIDGE.

No. 1,101*. Ciborium of copper gilt, similar in form and workmanship to the last; the cover has likewise six medallions, with subjects from the history of our Lord, formed by scrolls of foliage in gilt metal with stiff shaded enamel leaves; the backgrounds of the medallions are blue, the ground of the whole green; the bowl has six similar medallions with subjects from the Old Testament, antitypes of the others; the medallions have a green ground, the ground of the rest being blue; the figures in both cases have faces in gilt metal and dresses partly in gilt metal partly in shaded enamel; the flesh of the bodies are occasionally represented in a pale lilac enamel, especially in the figures of our Lord; the scrolls or stems forming the compartments are inscribed with Leonine verses indicating the subjects. Within the cover is a circular medallion with a half length of our Lord, issuing from clouds, on a blue ground. He is blessing with one hand, and with the other holds a patriarchal cross; within the bowl is a similar medallion with the Agnus Dei, from whose heart blood is flowing into a cup. The cover is surmounted by an enamelled knop in the form of a flattened sphere, with enamelled bands and leaves on a gold ground; below it are four projecting leaves. The subjects on the cover are as follows:—

1. Baptism.—*Batizat miles regem, nova gratia legem.*
2. Christ bearing the Cross.—*Sic alapis cesus pia ducitur hostia Ihesus.*
3. Crucifixion.—*In cruce mactatur, perit anguis, ovis renovatur.*
4. Resurrection.—*Surgit de tumulo petra Christus quem petra texit.*
5. Harrowing of Hell.—*Mors hominem stravit, Deus hanc ligat hunc relevavit.*
6. Ascension.—*Quo caput ascendo mea membra venite sequendo.*

On the bowl we find the corresponding subjects :—

1. Circumcision of Isaac.—*Precessit lavaerum sacra circumcisio sacrum.*
2. Isaac bearing the wood.—*Ligna puer gestat crucis unde tipum manifestat.*
3. Sacrifice of Isaac.—*Temptans temptatus, Isaac ariesque paratus.*
4. Samson breaking out of Gaza.—*Samson de Gaza conclusus ab hostibus exit.*
5. David rescuing a lamb from a bear.—*Ursus ovem ledit, Davit iuvat, hunc quoque cedit.*
6. Elijah carried up to Heaven.—*Igneus Heliam currus levat ad theoriam.*

The colours are very varied and remarkably brilliant ; the lower part of the bowl has unfortunately been much injured by violence.

This very fine object is of the same date as the last, viz., the latter part of the 12th century, and probably of German workmanship ; it is engraved and described in the " Catalogue of the Museum of the Archæological Institute at Edinburgh," p. 122, where the following account is given of its history :—

" The ciborium has been traditionally regarded as having belonged to Malcolm Canmore, King of Scotland, 1056–1092, and it is stated to have been presented by Mary Queen of Scots to her faithful adherent, Sir James Balfour of Burleigh, from whom it has descended to the present possessor by the marriage of Alexander Bruce of Kennet, in 1714, with Mary Balfour, daughter of Robert, fourth Lord Burleigh, and ultimately heiress of her brother Robert, fifth Lord. Mr. Joseph Robertson, who has carefully investigated the Royal Inventories of the period, has sought in vain for any trace of this remarkable object among the possessions of the crown. It may, however, possibly have been described in the "Inventair of the Queene Regentis Movablis," received by Servay de Condé, valet of chamber to the Queen, in 1562, under the item of enamelled objects, "ane lawer with a cowp and cover of copper ennamaillit." (*See* " Inventories of Royal Wardrobes," &c., p. 158. Edited by T. Thomson, Edinburgh, 1815.) Diameter, 7 in. ; height, 7½ in.

R. BRUCE, ESQ., of Kennet.

No. 1,102. Quadrangular box or pyx of copper-gilt and enamelled. The centre of the cover rises gradually to a ball ; at the angles are four smaller balls. The whole is decorated with very elegant scrolls of gilt metal, terminating in richly coloured flowers and leaves, on a blue

ground. Height, $3\frac{3}{4}$ in.; width, 3 in. From the Soltykoff collection. G. H. MORLAND, ESQ.

No. 1,103. Cylindrical pyx, with conical top of copper-gilt and enamelled, ornamented with medallions of white enamel, enclosing the monogram I H S. The ground is blue, with gilt scrolls. Limoges, 13th century. Height, $3\frac{3}{4}$ in.
SIR R. THROCKMORTON, BART.

No. 1,104. Similar pyx to the last, with interlacing arches on blue ground. Limoges work, 13th century. Height, $3\frac{3}{4}$ in. WILLIAM MASKELL, ESQ.

No. 1,105. Cylindrical pyx of copper-gilt and enamelled; the top slightly domed and ornamented with monsters in medallions. Around the body is a series of arches enclosing figures of saints; inside at the bottom is a representation of Christ in glory, with the symbols of the four Evangelists; within the cover a lion and wolf, holding in their mouths human figures, which they are carrying off before a figure of Christ. All the ornaments are in gilt metal on plain enamel grounds. Italian work, 14th century. Height, $4\frac{1}{4}$ in. From the Soltykoff collection. G. H. MORLAND, ESQ.

No. 1,106. A cylindrical pyx of copper-gilt and enamelled, very similar to the last, but with a battlemented edge. On the top are butterflies and monsters; round the body 12 saints under arches; inside at the bottom are monsters in quatrefoils, and within the cover a head and monstrous birds. Italian work, 14th century. Height, 4 in. From the Soltykoff collection. G. H. MORLAND, ESQ.

No. 1,107. A cup of copper enamelled, resembling a chalice in form. On the bowl are half figures of our Lord and three angels; on the foot four half figures of angels. The figures are entirely represented in enamel, the faces being in pink enamel, the dresses in various brilliant colours. This cup was discovered in 1840 in a grave on the site of the nunnery of Rusper in Sussex. Engraved in Sussex Archæological Collections," vol. ix. p. 303. 12th century. Height, $5\frac{1}{4}$ in. R. H. HURST, ESQ.

No. 1,108. A morse of copper-gilt and enamelled, of an eight-foil form. On the central band is a figure of the Virgin and Child; at the sides angels holding candles; in the angles the symbols of the four Evangelists. The colours are principally red, blue, and white; the figures and ornaments being in gilt metal. At some subsequent period a wooden back has been added, so as to make a pax. Engraved in Dr. Rock's "Church of our Fathers." 14th century. Diameter, $4\frac{3}{4}$ in. THE VERY REV. DR. ROCK.

Nos. 1,109 & 1,110. Pair of candlesticks of copper-gilt and enamelled; they have triangular bases, on each side of

which is a medallion, enclosing a man with shield and club, supported on each side by a lion. These figures are in metal on a blue ground with white spots; on the knops are monstrous birds. These candlesticks have originally had prickets, which have been removed and nozzles substituted at a later date. Limoges work, 13th century. Height, $8\frac{3}{4}$ in. REV. G. W. BRAIKENRIDGE.

No. 1,111. Book cover, in the centre of which is an enamelled tablet representing the raising of the Brazen Serpent. A German enamel of the 12th century (engraved in "Art Treasures at Manchester," Vitreous Art, pl. 6). This is surrounded by an elaborate border of foliage in silver, with pastes and gems inserted at intervals. In the border are six small enamelled panels, four of them with various patterns in cloisonné enamel of the same date and workmanship as the central plaque; the two others, as well as the rest of the ornamental work, is of the 14th century. $6\frac{1}{2}$ in. by $8\frac{5}{8}$ in. FELIX SLADE, ESQ.

No. 1,112. Book cover of gilt metal, with a raised border. In the centre is the crucifix between figures of the Virgin and St. John; above are two angels; these figures are all in relief and enamelled. The raised border is composed of enamel plaques and crystals cut in cabochon. Limoges work, 13th century. $12\frac{1}{4}$ in. by $7\frac{1}{4}$ in.
REV. WALTER SNEYD.

No. 1,113. Manuscript in an ancient binding. In the centre is an enamelled plaque of Limoges work, with a crucifix between the Virgin and St. John; above are two angels; below, a figure issuing from a tomb. The figures are of gilt metal on a blue ground with rosettes of colour; the borders are of repoussé work; at the corners the symbols of the Evangelists in high relief. The central plaque 9 in. by 4 in. S.A.R. LE DUC D'AUMALE.

No. 1,114. A quadrangular tablet of copper-gilt and enamelled, on which is represented Sampson carrying off the gates of Gaza. The face is represented in engraved gilt metal; the dress in very rich colours. German work, 12th century. $4\frac{1}{4}$ in. by $4\frac{1}{2}$ in. OCTAVIUS MORGAN, ESQ., M.P.

Nos. 1,115, 1,116, & 1,117. Three quadrangular tablets of copper-gilt and enamelled; on one of them, Sampson (or perhaps Hercules) slaying the lion; on another, Alexander in his car drawn by gryphons; on the third, a man riding a dromedary. These plates are executed in the same style as the last, and are also German work, 12th century. The two first of them are engraved in "Art Treasures at Manchester," Vitreous Art, pl. 6. Each 4 in. square.
J. E. W. ROLLS, ESQ.

No. 1,118. A quadrangular tablet, representing the Vision of Ezekiel (ch. ix. 4.); above is inscribed MORS . DEVITATVR . PER . T. (*tau*) DVM. FRONTE . NOTATVR . (Soltikoff collection, 156.) German work, 13th century. $5\frac{3}{4}$ in. by 4 in. ROBERT NAPIER, ESQ.

No. 1,119. One of a pair of basins for washing hands, of copper, enamelled. This specimen, having a spout, was intended to be used as an ewer, while the other basin would be employed to receive the water. In the centre is a medallion with a man playing on a fiddle to a woman who is dancing with castanets; around are six other medallions, enclosing figures with shields; between the medallions are scrolls on a blue ground. Limoges, 13th century. (Soltikoff collection, 120.) Diameter, $9\frac{1}{4}$ in.
ROBERT NAPIER, ESQ.

No. 1,120. A similar basin with a spout; in the centre a large medallion representing a knight riding with a shield; around are eight medallions enclosing the shields of Burgundy, Dreux duke of Brittany, Courtenay, and another coat, all twice repeated; the background is ornamented with scrolls on a green ground. Limoges work, 13th century. Diameter, 9 in. EDMUND WATERTON, ESQ.

No. 1,121. A similar basin with spout, ornamented with shields of arms. Diameter, $8\frac{1}{8}$ in. REV. WALTER SNEYD.

No. 1,122. A casket of copper gilt and enamelled; the top and sides are covered with a diaper composed of armorial bearings in lozenges, the arms being England, Angoulesme, Valence Earl of Pembroke, Dreux Duke of Brittany, Brabant, and Laey, besides a coat that occurs only once, and is probably an accidental variation of Brabant. The connexion between these coats may be shown as follows:—Isabella of Angoulême, widow of King John and mother of Henry III., married Hugh Comte de la Marche, by whom, with other issue, she had William de Valence Earl of Pembroke, who died in 1296, leaving an only surviving son, Aylmer de Valence, who died without issue in 1323. Beatrice, daughter of Henry III. and granddaughter of Isabella of Angoulême, married John Duke of Brittany, who died in 1305; Margaret, daughter of Edward I., and great granddaughter of Isabella of Angoulême, married in 1290, John Duke of Brabant, who died in 1312; while Henry de Laey, last Earl of Lincoln of that family, who died without issue male in 1312 was connected with Joan de Monchensi, wife of William de Valence. It thus appears probable that the casket was made for a connecting link of all these families, William de Valence or his son Aylmer;

and its execution may be referred to the years between 1290 and 1305. It may, moreover, have been made by the enamellers who constructed the tomb of William de Valence still preserved in Westminster Abbey. It is engraved in "Shaw's Ancient Furniture." Length, 7 in.; width, $5\frac{1}{4}$ in.; height, $3\frac{3}{4}$ in. GEORGE CHAPMAN, ESQ.

Various Objects of Ecclesiastical Use.

By THE VERY REV. DR. ROCK.

No. 1,123. Super-altar, or portable altar.

This important piece of ancient church furniture, one of the finest examples now extant of an article of great rarity, once belonged to the celebrated Cardinal Bessarion, who bequeathed it to the Abbey of Avellana, in Gubbio; and by the abbot of that house it was sold, when the French occupied Italy, to the late Count Cicognara, who has engraved it in his "Memorie della Calcografia," and it is also given by Violet-le-Duc, and particularly noticed by Texier in his "Dictionnaire d'Orfèvrerie," p. 205, as well as by Didron in his "Annales Archéologiques," t. xii. p. 114.

The stone slab, which is of Oriental jasper, is let into a solid piece of oak; both are cased in silver, having three out of the four original silver feet still attached to the under sheathing, which is one whole plate of the same metal, rather thick. The broad border is most elaborately ornamented with scrolls, some cut with a graving tool, others not only engraved, but filled in with beautifully designed and well executed *nielli*. At the four corners are figured the Elements, symbolized as youthful virgins, each wearing a diadem: Fire, holds two flaming torches; Water, with her body half out of a flowing stream, is pouring that fluid from one vase into another; Earth carries baskets of fruit and flowers; and Air has a cloud floating within her right hand, on her left is perched an eagle. In the middle of the north border stands the "Agnus Dei." To the right is seen St. Gabriel holding a long sceptre; on the left St. Michael having in his muffled hand a mund or ball topped by a doubled-transomed cross. In the centre of the south border, a dove nimbed, the emblem of the Holy Ghost, stands upon an altar. (*See* "The Church of our Fathers," vol. i. p. 259.) Italian 12th century work. $2\frac{1}{2}$ in. by $12\frac{1}{4}$ in. by $7\frac{5}{8}$ in. THE VERY REV. DR. ROCK.

No. 1,124. A silver-gilt chalice, the work of Master Bartholomew of Atri, in the Neapolitan States, and supposed to have been one of the numerous chalices belonging

to Pope Boniface VIII., 1294-1303. The broad part of the foot is beautifully wrought with vine leaves, and around the stem is the following inscription in niello :—" Antonius · " Sabini · Notaris · Fecit · Me · Fieri · A · Magistro · Bar- " tolomeo · Ser-Pauli · De · Atri." Italian, 14th century. Height, 6¼ in. THE VERY REV. DR. ROCK.

No. 1,125. A copper-gilt thurible, ornamented with statuettes and open-work scroll foliage. 12th century work. The symbolical figures represent the three Hebrew martyrs, Shadrach, Meshach, and Abednego (otherwise as they are here called, "Ananias, Azarias, and Misael," spoken of by Daniel, c. iii.); they are here shown not in, but as it were on the burning furnace; uppermost sits the angel, below him are seated the youthful Hebrews, and under them birds, beasts, and flower-bearing branches. This thurible was brought from a church at Pavia. It is engraved in the "Manchester Art Treasures," &c. Height, 5¼ in.

THE VERY REV. DR. ROCK.

Various Objects of Mediæval Art.

By J. C. ROBINSON.

No. 1,126. Spoon, probably for ecclesiastical use, in silver-gilt, with stem in rock crystal. Circa 1500, English work (?). Length, 8¼ in.

The shaft is formed by an octagonal rod of rock crystal, the end terminated by a capping in silver-gilt, with projecting architectural mouldings and a conical roof, finished by an elegant chiselled Gothic finial. At the lower extremity of the crystal shaft is another capping of the same design, on which is perched a grotesque figure of a dragon holding the bowl of the spoon in its mouth, its long tail extending downwards on to the crystal shaft.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,127. A fool's bauble or baton in carved wood. This object consists of a natural stick or branch of boxwood, elaborately carved with foliated ornaments, grotesque figures, and masks; at the upper part is seen a prelate's hat, from whence it may be inferred that this interesting relic belonged to the jester of a high ecclesiastical dignitary. It is probably of Italian work, circa 1500. Length, 2 ft. 3½ in. LORD LONDESBOROUGH.

No. 1,128. Golden seal or bulla of a German emperor. 15th century. MESSRS. FARRER.

No. 1,129 & 1,130. A large ewer, with handle and spout, and its accompanying plateau, in silver-gilt; both pieces

most elaborately embossed in repoussé, in very high relief. Savoyard work, circa 1500 (?).

These very important specimens of goldsmith's work, from the singular complexity of design, the immense labour bestowed upon them, and their original and unusual style, merit a careful examination and description. The general configuration of the pieces is of not unusual mediæval type; the ewer or "burette" has a globular or pear-shaped body, mounted on a rather tall stalk or stem, with wide-spreading base; it is surmounted by a semicircular cover, on one side of which is a large raised clip surmounting the hinge, and connected with a bold curved handle, opposite to which, on the other side of the piece, is the tubular curved spout. The plateau has in the centre a semicircular umbilicus, on which stands the ewer, and has a wide rim or border. The ewer is divided into seven alternating transverse zones or friezes, five of which are filled with the most elaborate and multifarious figure subjects in high relief; and two others, including the stalk or stem, with rich clustered Gothic foliage. Various mouldings, all elaborately ornamented, separate these friezes. The handle and spout are formed by winged terminal figures of satyrs, dragons, and human figures on a smaller scale, intertwined and grouped with the richest Gothic foliage in a manner too complex for description. The cover is surmounted by a finial formed by a thistle head or flower. The principal band round the centre of the ewer contains on one side an equestrian battle subject, apparently of Turks and Christians, and on the other, a cavalcade of knights and ladies. Above this is a frieze of cavaliers and ladies promenading in a wood or garden; the neck is surrounded by a band of minstrels playing various instruments. The base is embossed with a bold composition of tritons and sea nymphs, probably copied from an Italian bronze relievo, of the school or period of Andrea Mantegna. The cover, in like manner, has a frieze of gentlemen and ladies in mediæval costume, and naked amorini. The plateau on the outer margin is decorated with a continuous frieze of battle subjects, also David and Goliath, and Judith slaying Holofernes. Round the umbilicus is a procession of equestrian figures issuing from a city, whilst the cavetto or hollow of the dish is filled in with another most elaborate frieze containing many subjects, probably illustrations of some mediæval romance. The two pieces together are enriched with several hundred figures and horses.

A most singular and perhaps semi-barbarous admixture of styles is perceptible in these remarkable works. The

foliated ornaments have a marked Swiss or German Gothic bias, of the latter end of the 15th century. The costumes and many of the details show an equally evident French influence, whilst in numerous other motives the Italian renaissance style predominates, portions, such as the clip at the hinge, being literally copied from well-known Italian sources.

These diversities of style may perhaps be explained by the fact of the Savoyard origin of the pieces, for it is evident that so poor a country as Savoy would scarcely either originate or support a national style of art. A similar instance may be adduced in the case of Rosslyn Chapel, in Scotland, to the ornamentation of which that of the present pieces has a wonderfully close analogy, the prevailing motives of the art of neighbouring and richer countries having evidently, in both instances, exercised dominating and conflicting influences on the native craftsmen. This ewer and basin were brought from a castle in a mountainous district of Savoy, belonging to an ancient family of that country, from whom they were inherited by the present proprietor. The writer would fix their date about A.D. 1500. Height of ewer, 17½ in.; diameter of plateau, 19½ in.

HIS EXCELLENCY THE MARQUIS D'AZEGLIO, Italian Minister.

SECTION 7.

"HENRI DEUX" WARE.

By J. C. ROBINSON.

PRELIMINARY NOTICE.

The pottery known as "Faïence de Henri Deux," or of "Diane de Poitiers," or "Henri Deux ware," is a very remarkable and original variety of earthenware, produced somewhere in France during the later years of Francis the First's reign and the reign of Henri Deux. Although for 20 or 30 years past it has excited the keenest interest and curiosity amongst amateurs and collectors, and in consequence the pecuniary value of the specimens has attained to a fabulous ratio, very far indeed, beyond that of any

other variety of decorative pottery, nothing is known with certainty respecting either the producer or the place of its origin. With the exception of certain indications of the ownership of some of the pieces, evidenced by armorial bearings and initials, everything respecting this ware is still shrouded in mystery. Its great pecuniary value has arisen from several causes, but especially from its intrinsic artistic merit, for it cannot be denied that the style of design is singularly original and beautiful. Whilst displaying great variety in their forms and decorative details, the pieces are all conceived in the same characteristic general style, which though strongly and unmistakeably national, and even typical of a well-known and brilliant epoch, is also in the highest degree both personal and local; in fact, there can be little doubt that as in the case of the Palissy ware, this famous pottery was the work or invention of one individual artist, whose labours were evidently anterior to those of the famous "artiste en terre."

This ware is, moreover, scarcely less remarkable from a technical point of view. Its fabrication displays novelties of a singularly interesting nature, every circumstance, indeed, denotes that the producer was an original genius—one of those representative men, who arise only at rare intervals in the province of art, as, indeed, in any other sphere.

The rarity of the Henri Deux ware at the present day has, doubtless, had a great share in inducing its extraordinary pecuniary value; and yet, when it is considered that upwards of 50 of these fragile pots have come down to us, through the chances and changes of three centuries, all apparently from the hand of the artist himself,* their number even is surprising, and is, at least, an evidence that the producer must have been a most industrious worker. To all appearance the art died with its author, or was continued only for a brief period after his time, the inherent difficulties attending the production of the ware being probably too great to allow of any remunerative result to the mere industrialists of the day, even had they been capable of continuing the complex and difficult technical processes of the master. Lastly, somewhat of historical or romantic interest attaches to it from the fact that, like the Sèvres porcelain of the age of Louis XV. and XVI., it was apparently the "poterie de luxe" of the brilliant courts of Francis I. and

* It may be doubted whether three or four of the specimens are not imitations of the manufacture by a contemporary or follower of the original producer; these exceptions, however, supposing them to be so, only seem to substantiate the main fact, that the ware is substantially the invention or speciality of an individual artist.

Henri Deux, as evidenced by the ciphers, armorial bearings, &c., which occur on so many specimens. The theories respecting the origin of this ware have hitherto, for the most part, been of a rather crude and unsatisfactory kind; one, which has been often repeated, in spite of its obvious want of verisimilitude, and which, at the same time, in the most gratuitous way, transferred from a Frenchman to an Italian the glory of having produced this pottery, was, that it was the work of Girolamo della Robbia, who settled in France during the first half of the 16th century. This supposition was entertained by the occurrence of the letter G in the diapered pattern on one of the specimens now exhibited (the Magniac ewer, No. 1,200), supposed to be the initial of the Florentine artist. This theory, however, scarcely deserves notice; the pottery itself has no analogy with any of the products of the Della Robbia family; it has a distinct non-Italian character, and, on the contrary, a most characteristic and typical French Renaissance one, of itself quite sufficient to decide the point of the nationality of the artist.

The principal writers who have noticed the Henry Deux ware are as follows:—First in date is Willemin (1839) or rather M. André Pottier, of Rouen, the author of the text to Willemin's book ("Monuments inédits pour servir à l'Histoire des Arts;" Paris, 1839, tome 2, p. 65; description de la planche 289). He supposed it to be fabricated by Florentine artists working in France, and states that M. Dusommerard (père) recognized a mark of Beauvais on one of the pieces;* a fact of importance adduced by this writer, who indeed has anticipated nearly all that was to be said on the subject, is, that of the four-and-twenty pieces or thereabouts, then known, about one-half came originally from Touraine, and notably from the town of *Thouars*. It is unfortunate that more precise indications on this point were not adduced. This fact, however, has been quoted and adopted by all subsequent writers, and is probably substantially correct.

2nd. M. Brongniart (1844) ("Traité des Arts Céramiques"). Brongniart's notice is chiefly important for its account of the technical process of fabrication (unfortunately somewhat obscure and confused); he also says that the majority of the *thirty-seven* pieces came from the south-

* M. Pottier was unable to verify this mark; in all probability it was that on the "Espoulart" plateau, now in the South Kensington Museum; see No. 1,218. No other maker's mark or signature occurs on any of the known specimens. Unfortunately this mark does not seem susceptible of any definite interpretation; most assuredly it would be an entirely gratuitous supposition to connect it in any way with the ancient potteries of Beauvais.

west of France, from *Saumur*, *Tours*, and notably from *Thouars*, except two or three which had been brought from Italy and Spain.

3rd. M. Jules Labarte (1847), "Catalogue raisonné du Cabinet Debruge-Dumenil; Introduction, Art Céramique," p. 305. M. Labarte notices the analogy which this pottery offers to the chiselled and damascened goldsmith's work of the same epoch, and states that the greater number of the pieces came from Touraine and *La Vendée*.

4th. (1846 or 1847), in the journal "L'Alliance des Arts," M. Thoré (the possessor of a tazza in Henri Deux ware, afterwards ceded to the Louvre,) ascribes the fabrication to Ascanio, pupil of Benvenuto Cellini; but without even a shadow of authority.

5th. (1847), M. Henri Delange, in a brochure entitled "Girolamo della Robbia," &c., &c., endeavoured to prove that this celebrated Florentine artist was the author of the Henri Deux ware; his only evidence was the occurrence of the initial "G" on the "Odiot" ewer (now Mr. Magniac's, No. 1,200 in this collection). M. Delange appears, even at present disposed to adhere to this opinion as a probable supposition.

6th. (1855), M. de Laborde, in a note in the work entitled "Le Chateau de Boulogne," shows the want of verisimilitude of M. Delange's theory, and states the far more probable inference, that the initials are those of the first possessors of the pieces, and have no reference to the artist.

7th. (1857), Mr. Marryatt ("History of Pottery and Porcelain)" gives an excellent resumé of the facts and opinions previously established, and describes various pieces in English collections.

8th. (1860), M. Tainturier, "Notice sur les Faïences du 16me siècle dites de Henri Deux," adds little if anything to our knowledge of the subject, and on the contrary, revives the entirely gratuitous and untenable theory of M. Thoré, which ascribes the authorship to Ascanio. M. Tainturier, though it is not evident on what authority, adds, the town of *La Flèche* to the list of places where pieces have been found.

9th. (Jan. 1860), Le Comte Clement de Ris, of the Museum of the Louvre, in an article in the "Gazette des Beaux Arts," states, with much probability, that the original place of production may be placed betwixt Tours, Saumur, and Thouars, and says, moreover, that in all, ten or twelve pieces have come directly from Tours. M. de Ris believes that the ware is the production of one individual artist, originally a goldsmith or jeweller; he likewise notices, with great

justice, the resemblance in style, which exists betwixt the interlaced ornaments of the Henri Deux ware and the ornaments of the bookbindings of Grolier and Maioli.

10th. (1860–61), "Notice of the Magniac Collection," by the writer,* contained, for the first time, a detailed list of all the pieces known to exist, amounting to 54, with the names of the possessors.

Finally (1861–2), came the important illustrated work of the Messrs. Delange, containing chromolithographic engravings of all the known specimens.† M. Henri Delange, in the text to this work, reprints, *in extenso*, all the notices by previous writers, and gives an appendix of his own, which however adds but little to our previous stock of knowledge. He endeavours to establish three epochs or classes of the ware; and, as has been already noticed, still seems to adhere to his original hypothesis, ascribing the authorship to Girolamo della Robbia. The Messrs. Delange have at all events rendered a most important service in practically bringing the various pieces together for comparison, by the means of these illustrations.

The very remarkable and original process of manufacture of the Henri Deux pottery is not easily described; for its complete understanding a certain acquaintance with the "technique" of the potters' art in general, is essential. Neither in the body of the ware, glaze, nor enamel colours is there anything mysterious, and the actual method of building up or constructing the pieces, though complex and very ingenious, is obvious to the practical potter, and can be imitated step by step most exactly. Two principal processes have been followed; first, the modelling of portions in relief, which were made separately, generally in moulds, afterwards carefully modelled up by hand, and finally stuck on or "appliqué" to the body of the piece, before it was fired, and the flat ornamentation, consisting of interlaced scroll work, rosettes, initial letters, &c. (in which is the greatest novelty). This, instead of being painted on the surface of the piece in enamel colours, as in ordinary wares, is encrusted or inlaid, like niello work or "damasquinerie" on metals, the coloured inlays being of the same substance as the body of the ware, namely ordinary clay, but of different colours. In most of the pieces will be noticed in addition to the brown, dark reddish, or yellowish inlays, trans-

* London, Cundall, Downes, & Co., 168, New Bond Street, p. 73.

† Recueil de toutes les Pièces connues jusqu'à ce jour de la Faïence Française dite de Henri Deux, &c., par MM. Henri et Carle Delange. Paris, Quai Voltaire, No. 5.

parent enamel tints of purple, green, blue, and yellow; these are used very sparingly and floated into the glaze, which covers the entire surface of the pieces; this glaze is very thin, transparent, and of a slight greenish-yellow tint, being probably an ordinary "lead glaze," whilst the body or "pâte" of the ware is a simple creamy-white pipeclay, very light, yet compact, and harder than the usual red or buff clays of the common French faïence.

The inlaid details, of which there is a great variety of patterns of rosettes, knotted frets, guilloches, foliated arabesques, initial letters, &c., nearly always arranged in repeating series as strings, ornamental bands, enriched mouldings, diapered grounds, &c., have been produced by mechanical means, viz. by metal punches or matrixes, many of which, (perhaps indeed the greater part,) appear to have been bookbinders' tools or type-metal ornaments used in printed books. With these instruments the patterns were stamped into the clay,* forming cavities or "intaglio" patterns, afterwards filled in with the coloured clays.

There are no duplicate pieces of the Henri Deux ware. Although the ewers, candlesticks, tazze, salt-cellars, &c., have a sufficiently close general resemblance to each other, they all vary widely in their outward forms and details; each specimen, indeed, seems to have been virtually unique of its kind. The same inlaid patterns or stamps, and also many of the details in relief, it is true, re-occur over and over again in numbers of specimens, but on comparing the pieces with the corresponding or similar ones, the actual facts of design will be found to be entirely different.

With respect to the date of the ware, there can be little doubt that its fabrication took place mainly during the course of the reign of Henri II. (1547–1559). Not only is the style of the pieces precisely that of the prevalent and most beautiful French Renaissance of that period, but the period is confirmed by the fact, that a considerable proportion of the specimens seems to have been actually made for this king, inasmuch as his well-known monogram, the H,

* It is important to observe, however, that these stamps were not applied directly to the surfaces of the piece by hand, or one by one, as it were; on the contrary the pattern, by their means, was first stamped in the hollow surfaces of terra-cotta or plaster moulds, from which entire portions of the encrusted details were produced at once, by the process called by potters "pressing." These portions, forming thin "plaques" or bands of clay, curved to correspond exactly with the shape of the portion of the piece to which they were to be applied, were then encrusted bodily or applied to the surfaces of the vessel in process of being built up. It is unfortunately almost impossible, without diagrams or models, to explain more clearly the ingenious process here shadowed out.

the ambiguous double D (or H interlaced with two C's), commonly supposed to be the monogram of Henri and his mistress Diane de Poitiers, but in reality that of the king and his queen Catherine de Medicis, the interlaced C's or crescents, &c. are found on so many of the pieces. On one only (Mr. George Field's salt-cellar, in this collection) occurs the salamander, the device of Francis I., whilst there are no indications referable to the reigns of the successors of Henri Deux (François II. and Charles IX.) or to any later period. It may be fairly presumed, then, that the fabrication commenced towards the end of the reign of Francis I., and most probably ceased, probably by the death of the artist, during that of Henri II. If then, we allow at the outside, twenty years (1540-60) as the duration of the manufacture, we are pretty sure to have embraced the entire period, which, however, was most likely much shorter.

The armorial bearings, found on several of the pieces, are those of royal or noble French personages of the period stated; the arms, however, do not throw much light on the subject in any other respect.

The writer believes, that with the exception of two or three specimens, all are from the hand of the original artist, the exceptional pieces are also apparently by one person, and as they are very similar in style, showing the same inlaid patterns, produced from the original matrixes, but are in every respect ruder and inferior, both in design and execution, he would infer, that they were the work of an immediate successor or imitator, perhaps a relative or pupil, whose labours had but little duration, and from their marked inferiority, no success.

The original artist-potter, then, the inventor of this ware, was apparently in much the same position as Bernard Palissy, whose labours occupied a somewhat later period, and who (Palissy) may or may not have been acquainted with the productions of his predecessor.*

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* The probability is that Palissy did not see any specimen of Henri Deux ware, till his own fabrication had been brought to a successful issue. It is not unimportant to remark, that there was no novelty whatever, in either the clay body, glaze, or enamel colours of either of these artist-potters, all of which had been known and in use for centuries before, both in Italy and, perhaps also in Germany. Palissy at all events, however, was unaware of this fact, and consumed years of time, and took an infinity of trouble to re-discover for himself, what the humblest potter of Faenza or Urbino could have taught him in a single day. In technical respects, indeed, the French potters were but the merest tyros by comparison with their Italian brethren, whose processes and results, exhibited in the endless varieties of their enamelled earthenwares, are at this day unrivalled and unapproached. The real and great merit of both the potter of "Henri Deux" and Bernard Palissy, is the admirable taste and originality in design of their famous wares.

That the Henri Deux ware, then, was mainly the speciality or invention of an individual artist-potter may perhaps be taken for granted, and that the artist was a Frenchman, and not an Italian, is the writer's strong opinion; he also adheres to the belief that he was originally a goldsmith or worker in metal. The combination of ornamentation in relief and incrustation, taken in connexion with the peculiar lightness of the forms and the fragility of the pieces, suggests, indeed, the idea, that the damascened metal ewers and candlesticks of the early cinque-cento period were the real prototypes of these exquisite specimens of pottery.

Finally, it may be observed as regards the actual process of inlaying or encrusting clay of one or more colours into a common ground or recipient of another colour, though it was an entirely novel one as applied to the curved surfaces of earthen vessels, it had long been carried out in France and England, in a ruder manner, in the flat encaustic tiles of the Middle Ages.

The following is a list of all the pieces of Henri Deux ware, now (July 1862), known to be extant.

In England.

1. Large ewer or aiguière;
   HOLLINGWORTH MAGNIAC, ESQ.
2. Ewer or aiguière;
3. Similar ewer or aiguière;
4. Candlestick;
5. "Hanap," or funnel-shaped ewer;
6. Tazza or cup;
7. Cover of a tazza;
8 & 9. Bouquetière or flower holder (in two portions);
   SIR ANTHONY DE ROTHSCHILD, BART.
10. Candlestick;
11. "Biberon" or ewer;
12. Mortar or large salt-cellar;
    ANDREW FOUNTAINE, ESQ.
13. Globular "biberon";
14. Triangular salt-cellar;
    BARON LIONEL DE ROTHSCHILD, M.P.
15. Tazza;
16. Salt-cellar;
    THE DUKE OF HAMILTON.

17. Salt-cellar. R. NAPIER, ESQ.
18. Salt-cellar. GEORGE FIELD, ESQ.
19. Salt-cellar. S. ADDINGTON, ESQ.
20. Salver. SOUTH KENSINGTON MUSEUM.
21. Oval tazza with cover. JOHN WEBB, ESQ.
22. The lower portion of a large aiguière;
23. Small aiguière; HENRY T. HOPE, ESQ.
24. Aiguière. MARTIN T. SMITH, ESQ., M.P.
25. Tazza.— H. DURLACHER, ESQ.

In France.

26. Salt-cellar;
27. Tazza; MUSEUM OF THE LOUVRE.
28. Salt-cellar;
29. Salt-cellar;
30. Tazza with cover;
31. Tazza;
32. "Biberon;"
SAUVAGEOT COLLECTION, NOW IN THE MUSEUM OF THE LOUVRE.
33. Tazza;
34. Cover of a tazza; CERAMIC MUSEUM AT SÈVRES.
35. Tazza with cover.
MUSEUM OF THE HÔTEL DE CLUNY.
36. Candlestick. M. NORZY.
37. Candlestick;
38. Hanap; THE BARON GUSTAVE DE ROTHSCHILD.
39. Jug or "canette";
40. Salt-cellar;
41. Small aiguière.
THE BARON ALPHONSE DE ROTHSCHILD.
42. Tazza. THE BARON JAMES DE ROTHSCHILD.
43. Salt-cellar. MADAME D'YVON.
44. Tazza with cover. M. HUTTEAU D'ORIGNY.
45. "Biberon."
COLLECTION OF THE LATE COUNT GORGIER DE PORTALES.
46. "Gourde de chasse," or pilgrim's bottle;
47. Tazza;
48. Cover of a tazza; THE DUKE D'UZÈS.
49. Cover of a tazza. M. BENJAMIN DELESSERT.
50. Salt-cellar. THE COUNT DE TUSSAU.

51 & 52. Two pieces in private hands at Tours.
53. "Biberon;"
54. Salt-cellar;—In a private collection in France.

In Russia.

55. "Biberon."—PRINCE GALITZIN.

No. 1,200. Ewer or aiguière. The body of the piece is oviform; all the plane surfaces are covered with incrusted interlaced ornament of several different designs; the pattern on the lower part of the body containing the letter "G" repeated in the centre of numerous small compartments, formed by the interlaced diaper; on the widest or most salient part of the body four beautifully modelled Medusa masks, in high relief, are attached or applied.

The foot or base forms a series of elaborate mouldings, further enriched by applied strapwork scrolls in relief, pecten shells, cherubs' heads, &c. The neck of the ewer, likewise richly diapered with encrusted ornamentation, is divided into two portions by a bead or torus moulding in the centre, the portions above and below this moulding respectively, campaniform in shape, each of the bells being turned in opposite directions. The spout or mouth of the vase is shaped as a large pecten shell, underneath which, in front, another grotesque female mask is attached to the neck of the vase; the handle is formed by a syren with her head downwards, and fore quarters resting on the body of the vase, whilst the extremities are formed by two serpents, which form the elegantly curved grip of the handle; the involuted extremities, where they join on to the large pecten shell at the mouth of the piece, terminate in two serpents' heads modelled with great spirit.

This celebrated and exquisitely beautiful piece is in every respect unquestionably the finest and most important specimen of Henri Deux ware now extant; it was purchased at the sale of M. Odiot, a silversmith and well known collector, of Paris, about the year 1842,* and is beautifully engraved in Shaw's "Decorative Arts of the Middle Ages." See also description and photographs in "Notice, &c. of the Magniac Collection," London, 1861 (by the writer).

The design is entirely unique, and the piece is also the largest known specimen of the ware, its extreme height to the top of the handle being 14½ in., and the greatest

* The price paid for this piece at the Odiot sale was 2,000 *francs* or 80*l.*; in all probability it would now realize at least 2,000*l.* sterling.

diameter of the oviform body $5\frac{3}{4}$ in. It may be observed that the letter "G" in the diaper on the body of the piece, which has been adduced by M. Delange as indicating the artist's name, "Girolamo" (Della Robbia), is, with more likelihood, the initial of the original proprietor of the ewer or personage for whom it was expressly executed; no armorial bearings or other insignia are found upon it.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,201. Oviform ewer or aiguière. This splendid specimen and the very similar one next to be described are of a different character to the "Magniac" ewer; they are probably of a somewhat more recent period, and may perhaps be referred to the latter years of the artist's labours. The graceful simplicity of form and comparative sobriety of ornamentation of the former specimen are replaced in these pieces by an exuberant richness and intricacy, which render it in vain to attempt any detailed descriptions; the engravings in M. Delange's publication, however, which may always be referred to, render minute description comparatively unnecessary. The body of the ewer, the neck, and scroll or shell-shaped mouth of the piece, are all covered with the most tasteful and intricate interlaced arabesques, of a great variety of patterns, alternating in zones, separated by skilfully contrasted and delicately wrought torus mouldings. Four masks in relief are affixed at the middle of the body of ewer, from which hang festoons of drapery, also in relief, and enamelled in blue and green tints. The inlaid ornamentation is of two colours, viz., the dark brown and dark red or burnt sienna tint, alternating in the different zones. The handle is more massive than that of the Magniac ewer; the upper part forms a female figure, bending forward over the mouth of the ewer, and resting with outstretched arms on the margin, the lower extremity forms a square terminal pedestal curved to the requirements of the handle. The piece altogether, has a marked architectural character of the richest French Renaissance design, distinguished nevertheless by a striking originality of conception.

This ewer was purchased at the Strawberry Hill sale (1842) for 19*l.* 9*s.*, (12th day, lot 37), described as "A fine ewer with handle of curious old Faenza ware, from a design by Giulio Romano, extremely rare and curious." M. Delange values the companion ewer at 30,000 francs (1,200*l.*); the present specimen is of equal value, but would probably realize if brought to the hammer at this time a much greater sum. Extreme height, $13\frac{1}{4}$ in.; diameter at the widest part, $4\frac{1}{2}$ in.

SIR ANTHONY DE ROTHSCHILD, BART.

No. 1,202. Ewer or aiguière of very similar design. Though, in its main features, so nearly correspondent to the preceding piece, as to appear at first glance almost a duplicate, the details are entirely different, it is also rather larger, and perhaps somewhat more florid and elaborate. Doubtless, the two were executed nearly at the same time. It was obtained at the sale of the De Monville collection.

A beautiful coloured engraving of it is given in Willemin's "Monuments inédits," &c., where it serves as the text for the earliest and most sagacious notice of the Henri Deux ware by M. André Pottier, of Rouen.

On neither of these pieces are there any monograms, initials, or armorial bearings indicative of their original ownership; very probably, however, the plateau or salver, which originally accompanied each piece, contained a coat of arms on the raised centre or umbilicus (see the South Kensington salver, No. 1,218, the only one now extant). It may be observed, that whilst in the Italian majolica wares, the ewers have perished, though the plateaux have come down to us in great numbers, the reverse is the case in the Henri Deux ware; the difference may probably be accounted for by the fact, that the Italian majolica ewers and salvers being current articles of use, the ewers were as a natural consequence of their shape and conformation much more liable be broken than the plateaux, whilst the Henri Deux faïence, on the contrary, having a purely ornamental destination from the first, and the ewers and "shaped pieces" being more adapted for the decoration of mantle shelves, credences, &c., than the salvers, the former were carefully preserved as ornaments, whilst the latter, being less cared for, were finally abandoned to purposes of utility, and consequently soon came to an end. In support of this view it may be noticed, that the Kensington salver has, at some time or other, evidently suffered the rough usage of daily wear and tear, whilst as a rule the shaped pieces, considering their delicacy and fragility, are wonderfully well preserved. Extreme height, 14 in.; width, 5 in.

SIR ANTHONY DE ROTHSCHILD, BART.

No. 1,203. Candlestick. The admirable candlesticks in the Henri Deux Faïence, are perhaps the most interesting and original types of the ware. From their complexity and elaborate profusion of detail it is almost impossible to give an adequate idea of them by mere description. The present specimen and the "Fountaine" candlestick, No. 1,208, to which it has as close a resemblance, as the two ewers previously cited have to each other, are of equal excellence both in design and execution, and are decidedly superior

to the two candlesticks now in France. The general shape is that of a tall stalk or stem, rising from a wide and flat circular base in many stages, gradually tapering from the base to the summit; the forms of each division are admirably varied and contrasted with each other, and are separated or enriched with beautiful mouldings, grouped together with the refined skill and taste of a practised architect. The mouldings, bands, or fascias, the swelling knops or bosses and vase-like forms, which follow each other in rich profusion, yet with such judicious ordonnance of design, are all enriched with the most beautiful inlaid patterns, foliated arabesques, interlaced fret work, guilloches, chain patterns, rosettes, &c. succeeding each other with endless variety. In the present specimen, the lowest stage above the base is flanked by three boldly modelled masks in high relief, serving as brackets to support small pedestals, on each of which stands a statuette of a naked amorino in full relief, holding a shield, on one of which is the double D or H and double C of Henri Deux, on another the arms of France, and on the third those of Clermont impaling Vivonne.* The diapered fret work pattern in the second stage also, has the initial H, in the centre of each of the interlaced compartments. The other ornaments in relief consist of pecten shells, pendent garlands of leaves, lions' heads, projecting consoles or brackets, circular raised bosses, small pilasters, &c. The colour of the incrustation is dark brown and various portions of the work are sparingly picked out with transparent enamels of the usual simple tints. The modelling of the forms in relief is very sharp and highly finished, and it is on the whole somewhat superior in execution to the two ewers last described, evidently pointing to a somewhat earlier origin; in all probability it was made about the same period as the Magniac ewer. It was acquired at the sale of M. Préaux. Engraved in the "Manchester Art Treasures," section of Ceramic Art, pl. 9. Height, $11\frac{3}{4}$ in.

SIR ANTHONY DE ROTHSCHILD, BART.

No. 1,204. Funnel-shaped "hanap," with spout and handle. Considered on the whole, this is perhaps the most beautiful of all the minor pieces; its period appears to be that of the candlestick just described, the "Magniac" ewer, &c. The shape is characteristic of the French Renaissance, hanaps in brass and silver of this same type being very commonly met with. Its general form is that of an inverted cone,

* These arms are those of Diane or Jeanne de Vivonne, wife of Claude de Clermont, Baron de Dampierre, born 1515, died 1583.

supported on a low moulded foot; the handle is formed by a boldly modelled figure of a satyr in full relief, his outstretched arms clasping the circumference of the lip or margin, his feet resting on a projecting mask. The spout on the opposite side is a large figure of a lizard, also in full relief, with a gaping mouth, through which the fluid was poured; on the breast of this animal is attached a lozenge-shaped escutcheon, the armorial bearings on which have been unfortunately purposely defaced. The body of the piece is surrounded by two transverse belts or friezes of the most beautiful arabesque scroll work, inlaid in red or buff, and numerous filets and strings of minute ornamentation, the latter in dark brown inlay. The lizard spout is glazed with green enamel. Engraved in the "Manchester Art Treasures," pl. 9. Height, $7\frac{1}{2}$ in.

SIR ANTHONY DE ROTHSCHILD, BART.

No. 1,205. Tazza, without cover. The bowl forms a flattened hemisphere, mounted on a cylindrical stem, which is posed on a dome-shaped foot; round the upper part of the stem is a string of masks in relief; the underside of the bowl is enriched with the usual interlaced arabesques, inlaid in coloured clays; and in the centre of the inside is a shield encircled with the collar of the order of St. Michel, and surmounted with a royal crown, and bearing the three interlaced C's or crescents of Diane de Poitiers or Catherine de Medicis.* Height, 5 in.; diameter of bowl, $5\frac{1}{4}$ in.

SIR ANTHONY DE ROTHSCHILD, BART.

No. 1,206. Cover of a tazza, forming a flattened hemisphere or dome. The margin surrounded by a twisted torus or cable moulding in relief; the summit is surmounted by a spire or finial composed of a cluster of decorative mouldings. The inlaid ornamentation consists of numerous concentric zones of arabesques, guilloche ornament, wreaths, &c., the inlay being of the red tint. Round the base of the finial is a string of small eagles, inlaid in red, probably the eagle ("Alerions") of the Montmorency arms, for which family the tazza was probably made. (M. Delange has

* Whether or not the interlaced crescents or letter C's, which, at all events, we know to have been a favourite badge of the king Henri Deux, were adopted by him out of compliment to his celebrated mistress Diane de Poitiers, created Duchess de Valentinois, it is certain that as C's they were construed as the initials of Henri's queen, Catherine de Medicis. That there was a curious "double entendre" implied in this device and the other celebrated monogram, the double or interlaced D's, which may also be read as an H and two C's, is very probable. M. de Laborde, in one of his works, states as a recognized fact that they were intended as monograms of Henri and Catherine de Medicis, and the fact that they occur in the façade of the Louvre, leaves no doubt on this point.

omitted this detail in his plate of this specimen.) Diameter, 7 in.

No. 1,207. "Bouquetière" or flower-holder.

This piece in its present state forms a tall columnar structure, having somewhat the appearance of a candelabrum. It is in two separate portions, joined together in the centre of the pillar; the lower half consists of a flattened spherical body, carried on an elaborate octagonal stem, in two heights or divisions; the upper half or cover of the globe or sphere is pierced with a great number of circular holes, evidently intended for the insertion of flower stalks. The upper portion is similar to the pillar of a candlestick, of the same size and general design as No. 1,203 and the "Fountaine" candlestick, next to be described, differing as usual from both in minor decorative details, but scarcely more so than one of those pieces does from the other. The inlaid ornamentation of the lower part of this piece is less rich and elaborate than that of the upper portion. Entire height, $17\frac{5}{8}$ in.*

SIR ANTHONY DE ROTHSCHILD, BART.

No. 1,208. Candlestick. This magnificent piece has a very close resemblance to the "Rothschild" candlestick (No. 1,203), and except that the scale of colour of the inlaid ornamentation is somewhat different,—the red inlay predominating in the present piece, whilst in the former the dark brown prevails,—and that this specimen is in every respect of rather larger dimensions, the two might at first glance pass for a pair; it is most likely, indeed, that they were made almost at the same period. In quality of execution and general technique, the two pieces are equal, both being of the most highly finished and perfect method of the artist. The general aspect of the "Fountaine" candlestick is the more lightsome and brilliant, and it is somewhat more effective from its greater size; whilst on the other hand, the modelling of the relievo ornaments in the "Rothschild" piece is rather sharper and more highly finished, perhaps in appearance only, the glaze on the "Fountaine" candlestick being thicker, and having in consequence filled up the cavities of the relievi in a rather greater degree; it would, however, be difficult to decide on the whole which is the finer specimen. There is a great diversity betwixt the two pieces in respect to the inlaid ornamenta-

* There can indeed be little doubt that this specimen is composed of two separate pieces; the lower one (the "bouquetière") being complete, with the exception only of the crowning knob, whilst the other portion is the upper part of a candlestick the foot and nozzle of which have perished. The possessor, it should be stated, has long been aware of this fact.

tion, though the general character of both this and the architectural forms and modelled ornaments, is quite the same in both. The three amorini, which flank the second stage of the piece, hold shields as before, on two of which are the ciphers of Henri Deux, and on the third the arms of France, three fleurs-de-lys, on a shield surmounted by a crown. On the raised umbilicus or centre of the foot, rendered visible by oval openings, cut in the lowest stage of the stem, is moreover a large shield of arms, surrounded by the cordon of the Order of St. Michel, apparently ensigned by a ducal coronet, the charge is a cross betwixt sixteen cagles, the arms of the celebrated constable Anne de Montmorenci, for whom the piece was doubtless made. An additional evidence of this ownership is seen in the fact, that the knotted diaper on the lowest ridge of the stem, contains the letter A, repeated in the middle of each of the spaces of the pattern. Height, 12⅜ in.

ANDREW FOUNTAINE, ESQ.

No. 1,209. "Biberon" or water-pot. This most beautiful piece is certainly one of the finest extant. Its general shape is oviform or pear shaped; the spherical or widest portion being uppermost. More correctly speaking, the body is divided into two portions, the lower and smaller one, supported on a moulded foot, being in shape like a small campaniform vase or bell, crowned with an elegant group of mouldings; on this rests the larger half of the body, which forms a somewhat flattened sphere, round the centre of which is a projecting torus or twisted cable moulding; a short moulded neck surmounts this, and the mouth is closed in with a flat cover, forming two semicircular valves, hinged on a central transverse bar or pin. A short tubular spout, richly moulded, projects at an obtuse angle from the upper portion, underneath, or at the base of which, is a mask in relief surrounded with strap work or cartouche ornament. A circular bucket or suspension handle, in three divisions, of most elegant design, spans the piece. The inlaid ornamentation, with which the surface of the vase is entirely covered, consists of the richest interlaced band or scroll work, rosettes, strings of guilloche ornament, &c., in the same brilliant reddish colour as that of the candlestick; a curved band or fascia, on the neck or margin of the piece, has a row of ciphers, being the letters A M, elegantly arranged as a decorative monogram. Although there are no armorial bearings, there can be little doubt that the monogram is that of the Constable Anne de Montmorency. Extreme height to top of handle, 9¼ in.; diameter at widest part, 5 in.

ANDREW FOUNTAINE, ESQ.

No. 1,210. Mortar or large salt-cellar, termed by M. Delange a "Mortier à cire." This piece is entirely different to any of the others, being a unique model. It consists of a circular cup or tazza, supported on a wide cylindrical stem or foot, and flanked by four large square pilasters, attached to the body of the piece at the margin and base only. Two large masks, with scroll or cartouche work, project on two sides, forming handles, and four cherub, heads are affixed near the margin of the piece, midway betwixt the pilasters. The under side of the cup is ornamented by oblique gadroon work, and a bold frieze of running scroll ornament surrounds the bowl. The usual inlaid arabesques and decorated mouldings encircle the foot. The large square piers or pilasters, which have regular architectonic plinths, bases, and capitals, and are decorated with sunk panelling, of a well-known Renaissance type are glazed over with marbled or mottled enamels, of green, blue, and manganese brown tints, somewhat in the manner of the Bernard Palissy ware. Extreme height, 8 in.; diameter, $5\frac{5}{8}$ in. ANDREW FOUNTAINE, ESQ.

The three previous pieces have been in the Narford collection probably for upwards of a hundred and twenty years, having been collected, doubtless in France, by the celebrated Sir Andrew Fountaine. When they came into the possession of the present owner, they were found, very carefully wrapped up in a blanket, placed within a wicker clothes basket, under a bed in a garret at Narford Hall, doubtless so disposed by the provident care of some housekeeper, who probably retained a traditional impression, that they were of greater value than the great mass of the treasures of mediæval art in enamels, majolica, Palissy ware, &c., composing that very remarkable collection. A wood engraving of this piece will be found in Marryat's Pottery, p. 110.

No. 1,211. Globular "biberon" or water-pot, with bucket handle and spout. Underneath the projecting spout is a relievo figure of a draped angel, holding out a label scroll, and at the junction of the semicircular handle with the pot, on each side, a shield bearing a device of a heart pierced by two arrows. The inlaid ornamentation, in dark brown, consists of concentric zones of varied patterns, amongst which, two belts or friezes are particularly conspicuous, as containing motives found only in this specimen. These consist (in the upper belt) of figures of tritons and mermaids with shields, clubs, and darts or arrows, fighting together; these figures, repeated in series, are produced by stamps or dies, like all the rest of the ornaments; the lower band is ornamented with cherubs' heads and festoons, and both are on a somewhat bolder scale of design than usual. This

specimen is probably one of the earliest works of the master; it is of the same style and period as the "Durlacher" tazza, No. 1,223, the gourde de chasse, belonging to the Duc d'Uzès, and the similar biberon in the Sauvageot (Louvre) collection. All these specimens are referred by M. Delange to his first class or period of the Henri Deux ware. Extreme height to summit of handle, 11½ in.; diameter, 8 in.

THE BARON LIONEL DE ROTHSCHILD, M.P.

No. 1,212. Triangular salt-cellar. This is one of the richest and most beautiful of the salt-cellars now extant. It forms a triangular pedestal, on the summit of which is placed a low circular vase or receptacle for the salt; each angle is flanked by a terminal figure in relief, and another on a larger scale, in full relief, is placed in the centre of each side, which is also filled in with a sunk panel, forming an arcade, containing mullions and tracery in the manner of a window; many other details, especially brackets or consoles, in full relief, conduce to the rich and intricate general effect of the piece. The surface is also in every part elaborately inlaid with minute arabesque ornaments, in the dark brown tint. Various parts are glazed or picked out with blue, purple, and yellow transparent enamels. Height, 6½ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 1,213. Tazza, without cover. A shallow hemispherical bowl, surmounted by a low neck or margin, is supported on a rather massive stem, richly adorned with masks and mouldings in relief, and flanked by three large detached scrolls or consoles, also enriched with masks, pecten shells, &c. The exterior is entirely covered with inlaid ornaments of the richest and most elaborate character, in the red tint. The inside of the bowl is also inlaid with a beautiful composition of interlaced strapwork, the interspaces of which are filled in with delicate arabesques, terminal figures, dolphins, festoons, and branches of foliage. A small medallion in the centre of the composition contains the usual device of the three interlaced crescents of Henri Deux. A most beautiful and tasteful specimen of the best period and technique of the ware. Height, 4 in.; width, 5½ in.

THE DUKE OF HAMILTON.

No. 1,214. Hexagonal salt-cellar. The salt-cellars of this type are the most numerous of the various pieces of the ware now extant; in all six or seven specimens are known. They appear to have been nearly all produced at about the same time (supposed to be the middle or best period of the artist), but although they have all a strong generic resemblance, there are no duplicates, all differing widely in details. A description of the present piece will give an idea of the

main features of all. It forms a raised pedestal, flanked by a small attached three-quarter column at each angle of the hexagon; in each of the intervening panels is an oblong opening, surrounded by a wide moulded architrave or border, through this opening the hollow interior of the piece is visible, and in the centre, within, is seen a group, "in the round," of three amorini, sitting back to back, with their arms interlaced. The flat band or border, round the side panels, is inlaid with an intricate arabesque pattern, whilst the hollow bowl or cavity for the salt, at the top, is also richly inlaid with concentric zones of ornament surrounding a central medallion of minute arabesques. The base is surrounded by mouldings, and rests on six small cylindrical pedestal feet, betwixt which, appliqué in the centre of each panel, and on the band of mouldings are bold grotesque masks in relief. Height, 4 in.; width, $3\frac{1}{4}$ in. THE DUKE OF HAMILTON.

No. 1,215. Similar salt-cellar, rather smaller in size, but of equally tasteful design and delicate execution. The masks in the lower portion are replaced by small classical busts and hanging festoons, whilst the tops of the pedestal feet are surmounted by lions' heads; the bowl at the summit is inlaid with an elegant circular wreath of enamelled green leaves and purple berries, enclosing the interlaced crescents of Henri Deux. From the Soltikoff collection. Height, $3\frac{3}{4}$ in.; diameter, $3\frac{1}{4}$ in. ROBERT NAPIER, ESQ.

No. 1,216. Salt-cellar. This pieee is of rather larger size than the two preceding specimens, the octagonal pedestal being surmounted by another stage, circular in plan, formed by a group of decorated mouldings, enriched in addition by console masks and pecten shells in relief. The most remarkable feature of this specimen is, that the circular bowl is filled in with a large inlaid figure of a salamander in flames, very spiritedly drawn; this device, the well-known cognizance of Francois I., occurs only in this specimen, and forms the only evidence we have of the fabrication of this ware in the reign of François premier. Height, $5\frac{1}{2}$ in.; diameter, $3\frac{1}{4}$ in. GEORGE FIELD, ESQ.

No. 1,217. Triangular salt-cellar. This very elegant piece is similar in general style to the salt (No. 1,212), though of smaller dimensions and very different in details. Each angle is flanked by a pilaster with a terminal figure, and each of the three sides is filled in with a circular arch or arcade of regular architectural design, with entablature, architrave, &c., carried on two delicate detached fluted columns. The interior of the arch is filled in with a Gothic window or tracery panel, of four lights; at each angle, near the summit is a boldly projecting ram's head. The oval bowl, surrounded

by raised mouldings, contains, within, an enamelled wreath, the usual interlaced crescents of Henri Deux; and the triangular corners outside, are filled in with an interlaced diaper with the initial H repeated in each of the spaces. Height, $5\frac{3}{4}$ in.; width, $3\frac{1}{2}$ in. S. ADDINGTON, ESQ.

No. 1,218. Circular salver or plateau. This is the only piece of its kind of the Henri Deux ware, now extant, and is, in other respects, one of the most interesting specimens; it was evidently the plateau or stand for an ewer, which has perished, or for an oval cup or "drageoir," such as the one next to be described. In the centre is a raised umbilicus of long oval shape, surrounded by a margin of cartouche work, leaves and fruit and cherubs' heads in relief; from this centre proceeds a radiating glory of waved or flaming rays, also in relief, and enamelled blue; in the centre of the umbilicus is a coat of arms bearing 1st and 4th a cinque foil, 2nd and 3rd barry of six. The rest of the ornamentation, with the exception of three cherubs' heads in high relief, affixed near the outer margin, consists of zones of inlaid ornamentation of the dark brown tint; a series of hollow flutes or depressions radiating obliquely, fill the hollow or "cavetto" of the salver. At the back of this specimen may be seen the only mark or monogram on any of the pieces, which can with any probability, be ascribed to the author of the ware. It has been lightly scratched in the wet clay under the vitreous glaze, and of course whilst the clay was in a moist state; it is therefore indubitably a mark or symbol of some kind or other. Unfortunately it is by no means easy to determine the meaning of the mark; it is, indeed, not easy to say whether the monogram is intended as a cipher or composition of two or three letters, or a merely arbitrary symbol, perhaps only the latter. This plateau was purchased in 1857, at the sale, in Paris, of the collection of M. Espoulart of Mans, for 140*l.*; it is now worth a much greater sum. Diameter, $14\frac{3}{4}$ in. SOUTH KENSINGTON MUSEUM.

No. 1,219. "Drageoir" (small oval cup or tazza with cover). This beautiful piece, in the most perfect state of conservation, is the only one of its type remaining to us, with its cover complete. The body and cover, which are nearly similar in shape, form, when together, a flattened oval spheroid, the two halves separated by a flat band of minute inlaid arabesques in the centre. The foot or stem is dome-shaped and enriched with two projecting scrolls, with masks in relief; the underside of the body and the outside of the

cover are richly encrusted with the usual interlaced ornaments, over which are appliqué a series of flat raised ribs, radiating from the centre to the circumference, each containing an open cusped panel; these ribs are enamelled green. On the cover are various masks, &c. in relief, and two small figures of frogs enamelled green, and the summit is crowned by a figure of a lion couchant, on a pedestal, the lion being in buff-coloured or red clay. Both the lid and bowl of this piece are ornamented with encrusted work in the interior, the bowl with an elegant cartouche enclosing the three fleurs-de-lys of France, and the cover with a beautiful female profile bust, with an elegant head-dress. This latter design, which fills the entire space, was evidently incised by hand, and is drawn in a masterly manner. It is worthy of notice that this and the cover of a tazza in the possession of M. Benjamin Delessert, are the only two pieces on which figure subjects occur in the inlaid process. From the Soltikoff collection. Length, $6\frac{1}{4}$ in.; width, $3\frac{3}{4}$ in.; extreme height, $6\frac{1}{2}$ in. JOHN WEBB, ESQ.

No. 1,220. Fragment, the lower part of a large ewer or aiguière. This is the lower half of the oviform body of an ewer, similar in style and period to the Rothschild pieces. It is decorated with the usual interlaced ornaments, and surrounded, in the centre, by four applied masks in relief, from which hang festoons of bunches of fruit strung on a cord. Diam. $5\frac{3}{4}$ in.; height, $4\frac{1}{2}$ in. Probable height of the piece, if complete, about 13 in. HENRY T. HOPE, ESQ.

No. 1,221. Small ewer or aiguière.

Oviform in shape, and very similar in general style and design to the more important Rothschild ewers; this piece is, however, of less complex design and less perfect execution. The various interlaced ornaments are identical in pattern with those found on so many other pieces of the ware. The present specimen, however, is distinguished in addition by several small appliqué figures of animals (lizards, a syren, &c.), in relief, of a character somewhat different to the ornaments of the earlier specimens. The handle is a restoration. Height, 6 in. HENRY T. HOPE, ESQ.

No. 1,222. Small ewer.

Though somewhat larger and more elaborate than the previous piece, this specimen is of similar type, and was doubtless made at or about the same time. The small appliqué figures of animals (lizards, tortoises, snakes, frogs, &c.), enamelled in colours, have a strong resemblance to the similar motives of Bernard Palissy's ware, and it is difficult

to resist the belief, that the author of this and the preceding piece was acquainted with the productions of that artist.*

The serpent handle of this piece is also a modern restoration. Height, 9 in. MARTIN T. SMITH, ESQ, M.P.

No. 1,223. Tazza, without cover. Of unusually simple and severe, yet most elegant form; this piece is also less florid in its surface ornamentation than most of the other specimens; it doubtless should be referred to the earliest period of the labours of the artist. Its form is that of the usual flattened hemispherical bowl, mounted on a cylindrical stem. This piece, which is very thin and light, has no relief ornaments, the decoration consisting of beautifully contrasted zones of inlaid ornament of the usual patterns, in the dark brown inlay. The centre of the bowl has an elegant wreath encircling a patera or rosette. It was recently obtained by M. Delange from a collection at Blois, in Touraine. In the collection of the Duc d'Uzès is the detached cover of a precisely similar cup; possibly it may be the one which actually belonged to the present specimen. (See engraving in M. Delange's work.) Height, $4\frac{5}{8}$ in.; diameter across the bowl, $6\frac{1}{2}$ in. HENRY DURLACHER, ESQ.

* These two and a similar ewer in the collection of Baron Alphonse de Rothschild, of the same type and period, are specimens doubtless of the "decadence" of the manufacture, and it should be remarked in reference to the resemblance in certain of their details to those of Palissy's ware, that this coincidence is confined to these specimens alone, and is in no respect visible in any of the earlier and finer pieces of Henri Deux ware.

SECTION 8.

BERNARD PALISSY WARE.

By J. C. ROBINSON.

Bernard Palissy, unquestionably a man of genius, was also, like Benvenuto Cellini, his own biographer; his name has become to all of us a household word. It is needless to enter into details respecting his romantic history. Born in 1509, in the province of Saintonge, a remote district in the south-west of France, he was originally a glass painter, and seems to have followed that profession, at all events, till 1538, when he married and settled in the city of Saintes, the chief place of his native district. Thenceforth his attention was directed to the potter's art, owing to the accidental sight of a fine enamelled cup of some foreign manufacture. Of whatever ware this cup may have been, whether oriental porcelain, Persian faïence, or Italian majolica, it seems almost certain, that Palissy's pottery, as ultimately perfected and currently produced, bore little or no resemblance to it. His multifarious experiments were apparently made entirely in ignorance of previous ceramic traditions or experience; the limited knowledge of the "technique" of vitreous enamels, acquired by the practice of glass painting, being probably his only starting point. It is evident from some passages in Palissy's writings that he at first aimed at producing a white glazed ware, suitable for decoration with the most brilliant colours, but in this he did not succeed; he probably, indeed, after a time abandoned the intention, for his works are evidence that he never even became acquainted with the common stanniferous enamel covering of the majolica wares, which nevertheless, was in common use in most parts of Europe in his own time, and had been known from a much earlier period.

Palissy's pottery is as original and peculiar in style as that of the unknown contemporary of his earlier period, the potter of Henri Deux, betwixt whom and Palissy, it has been already remarked (p. 94) there does not seem to have been any direct communication.

In 1562 Palissy, who had most likely successfully produced his wares for some years previously, removed to Paris under the protection of the Court, and thenceforth till 1589,

when he ended his career in the Bastille, imprisoned as a Huguenot, he was doubtless unceasingly active in his art. The duration of Palissy's labours may, therefore, be roundly stated as comprising the thirty years previous to the last-mentioned date.

The ware, however, was undoubtedly made by his descendants for many years after, from his original moulds and patterns. As early as 1570, indeed, we find mention of a "Nicholas and Mathurin Palissis, sculpteurs en terre," associated with their more celebrated relative.

No. 1,230. Large oviform vase, with serpent handles, the sides ornamented with amorini bearing garlands of fruit and flowers, masks, &c. The ground of the vase is in blue enamel; it is fluted at the lower part, the flutings enamelled white and green. Height, 26 in. HENRY T. HOPE, ESQ.

Nos. 1,231 and 1,232. A pair of quadrangular pedestal or altar-shaped salt-cellars, enamelled with varied colours. Each of their sides is ornamented with an architectural panel or framework, crowned by a triangular moulded pediment; within it, a figure of Neptune, &c. In the interior of these pieces are seen the initials B. C. This pair of salt-cellars is probably unique, *i.e.* none others of the same pattern are known. Height, 6 in. HENRY T. HOPE, ESQ.

No. 1,233. Circular plateau. The sunk centre entirely filled with a figure of Diana, of elegant design, seated on a rocky bank, her left hand resting on the shoulder of a stag; she is also surrounded by dogs. The border is beautifully ornamented in relief with oval sunk pools, grounded in differently coloured enamels; in the spaces betwixt them are arabesques consisting of satyrs' masks, cornucopiæ, winged cherub heads, &c. The margin and strap moldings of the piece are decorated with beads or pearls in relief. Diameter, 20 in. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,234. Large oval plateau, with sunk centre and wide margin; the relievo subject in the centre represents Venus reclining on a couch, surrounded by amorini; the wide border is ornamented with concave pools, alternately oval and circular in form, grounded with green and blue marbled enamels on a yellow ground; betwixt them masks, &c. Length, 19 in.; width, 16 in. S. ADDINGTON, ESQ.

No. 1,235. Circular bowl or deep tazza, the margin cut or escaloped and surrounded by a border of daisies. This piece is of a well-known pattern; it is, however, an unusually perfect and brilliant specimen of its kind, the enamels especially being of the most pure and vivid tints; the

relief decoration consists of masks crowned with foliage. In the centre is a rosette in blue, with a white centre, and radiating flutings, also intermingled with green leaves; the ground is of brown or manganese purple enamel, splashed with blue. Diameter, 11 in. ISAAC FALCKE, ESQ.

No. 1,236. Circular deep fruit dish, enriched with perforated compartments or tracery work, enamelled in green, surrounded by a border of blue and green leaves, and an outer edging of white and yellow daisies. This rare and beautiful piece is of Palissy's most perfect execution and original and elegant design. Diameter, $11\frac{3}{4}$ in.

S. ADDINGTON, ESQ.

No. 1,237. Circular plate or disk; an elaborate composition, in relief, of Perseus delivering Andromeda, with other mythological figures; enamelled with varied colours. Diameter, 10 in. ISAAC FALCKE, ESQ.

No. 1,238. Bell or funnel-shaped hanap, with angular scroll handle; the under part decorated with raised acanthus leaves in yellow and blue enamels, with white flowers or rosettes betwixt them, &c.; the enamels are of the most vivid and well contrasted tints. Height, $8\frac{1}{4}$ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 1,239. Circular salver, with raised medallion centre, enriched with minute and very elaborate arabesque ornamentation in relief, enamelled with the most brilliant colours. In the centre medallion is an allegorical figure inscribed "Temperantia;" this is surrounded by other medallions containing allegorical figures of the four elements, betwixt them terminal figures, &c.; on the wide border are eight medallions representing impersonations of the arts and sciences, connected with masks and intricate strap work ornaments. This most beautiful piece is a reproduction or "sur moulage" by Palissy, from a well-known salver in embossed pewter, ascribed to François Briot, and was doubtless originally accompanied by an oviform ewer, which stood upon the raised medallion. Pieces of this model are of great rarity, and the present specimen is believed to be the finest of its kind extant; the sharp and highly finished execution of the relief ornaments, the purity and brilliancy of tint and lustre of the enamels are not to be surpassed, and the piece is in the most perfect state of preservation. It is said to have brought to England by an ancestor of the present possessor, who was a student at Padua, upwards of two hundred years ago. In the Fountaine collection at Narford is an ewer of the kind, which originally accompanied this plateau. Diameter, $16\frac{1}{4}$ in. SIR EDWARD MARWOOD ELTON, BART.

No. 1,240. Plateau of the same model as the preceding piece, probably the work of one of Palissy's successors, being of less highly finished execution than the previous specimen. Diameter, 16 in. W. H. FORMAN, ESQ.

No. 1,241. Oval dish or plateau decorated with fish, reptiles, &c. in relief, enamelled in their proper colours; in the centre an eel placed lengthways, a lobster or crayfish, lizard, frogs, shells, fern leaves and various plants, are scattered over the surface; the ground of the piece is blue, the enamels are of the most brilliant and forcible tints. Length, 19 in.; width, 14½ in. S. ADDINGTON, ESQ.

No. 1,242. Oval plateau, decorated with a coiled serpent, a lizard, frogs, crayfish, shells, and leaves, in natural colours, on ground of mottled blue enamel. Length, 13 in.; width, 10 in. RICHARD FISHER, ESQ.

No. 1,243. Large circular plateau with a coiled serpent on a mound or island in the centre, surrounded with a band, simulating a rivulet, with fish swimming in it; on the border, grounded in blue enamel, are cray fish, frogs, lizards, butterflies, shells, &c. Diameter, 20½ in. MESSRS. FARRER.

No. 1,244. Table fountain, forming a circular plateau, from the centre of which rises a steep conical hill or rock; the surface of the piece is entirely covered with pebbles and shells, frogs, lizards, and other animals. At the summit are serpents' heads, forming the water jets. Height, 8 in.; diameter, 17 in. H. G. BOHN, ESQ.

No. 1,245. Oval dish, ornamented with reptiles, shells, plants, &c. in relief; the ground colour of brilliant yellow or orange-coloured enamel. Length, 13 in.; width, 9¾ in. C. S. BALE, ESQ.

No. 1,246. Oviform ewer, with serpent handle; the surface ornamented with reptiles, plants, &c., in the usual manner; the ground is of brilliant splashed or marbled enamels. Height, 13 in. C. S. BALE, ESQ.

The previous six pieces are of the well known variety of Palissy's ware, termed by himself "Figulines Rustiques." There can be little doubt, that he was the original inventor of this style of decorative pottery. The various animals, shells, plants, &c., reproduced upon them were all moulded from the original objects by obvious and simple processes, which it is not necessary to describe.

No. 1,247. Flattened oviform bottle, "gourde de chasse," ornamented with coloured rustic figures in relief; in front a shepherd and shepherdess tending sheep; at the base the figure, often repeated in Palissy ware, known as "la Belle

Jardinière." The stopper is formed by a rustic figure seated, playing the bag-pipes. Height, 8½ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 1,248. Small group, in full relief, of Christ and the Woman of Samaria at the well, enamelled in proper colours. Underneath the piece is the signature, supposed to be that of Bernard Palissy, scratched or incised in the ware, viz., two B's, or monograms composed of a B and a P in cursive capitals. Height, 6½ in. J. DUNN GARDNER, ESQ.

No. 1,249. Statuette of a rustic playing the bag-pipes. Height, 6¾ in. ISAAC FALCKE, ESQ.

No. 1,250. Statuette of a man playing a hurdy-gurdy. Height, 9¾ in. S. ADDINGTON, ESQ.

No. 1,251. Statuette of a woman nursing a child, known as "La Nourrice." This elegant and life-like statuette is at the same time the best known and the most excellent of Palissy's statuettes. In all likelihood it was modelled by an eminent sculptor, not improbably by Jean Goujon. Height, 8½ in. S. ADDINGTON, ESQ.

No. 1,252. Ewer, ornamented with dragons, terminal figures, &c. in relief. A production of the school or followers of Palissy. Circa 1600 (?). Height, 7½ in.

SIR T. W. HOLBOURNE, BART.

SECTION 9.

SÈVRES PORCELAIN.

Introductory Notice by J. C. ROBINSON.

Old Sèvres porcelain of the "pâte tendre," or "soft body" is unquestionably the most beautiful and precious porcelain ever produced. Its manufacture, dating from the time of its being perfected at Sèvres, lasted only about fifty years; for although porcelain having many of the qualities of the true pâte tendre, was produced with more or less success from the beginning of the 18th century, first at St. Cloud and afterwards at Vincennes, it was not till about 1750,—perhaps, indeed, till the period of the earliest dated specimens of Sèvres (1753)—that the true Sèvres pâte tendre, the greatest triumph of the ceramic art, was manufactured with habitual success. The manufacture was discontinued in the earliest years of the 19th century from various causes, the principal of which were doubtless the general decline of taste and the "doctrinaire" spirit of that day in matters of art.

It was always an exceedingly costly product, manufactured expressly for royalty, or sold (by permission only) in small quantities and at high rates. The cost of the pieces, at the time of their production, bore a nearer ratio to their present value than is perhaps generally supposed. The great Revolution and the turmoil of the earlier years of the Empire reduced the value of the old Sèvres in France to a minimum, and then commenced its exportation to this country. English noblemen and gentlemen, deprived as they were by the war of the chance of travelling on the continent, bought up the more eagerly all the works of art, which could be obtained from thence. Exiled families caused their hidden treasures of porcelain, costly furniture, &c. to be sent over to England for sale: the personal tastes of the Prince Regent and several of his intimate associates moreover, greatly favoured this development of taste; and thus the costly "meubles d'art" of France of the previous century, vastly more magnificent than the contemporary English furniture, gradually found their way to this country. The transfer was also aided by the revulsion in favour of the pseudo-classical style, affected under the Empire in France. To George the Fourth, when Prince Regent, is due the formation of the magnificent collection of Sèvres porcelain, the property of the Queen, and of which the principal specimens are, by Her Majesty's gracious permission, now exhibited. One of the most active agents in this commerce was one Benoit, a French confectioner in the service of the Prince. This man found no difficulty, even in the most embittered period of the war, in passing and repassing betwixt London and Paris; nor was there ever much trouble or risk in the transmission of works of art by sea from France to this country, so completely was the system of smuggling organized at that time. Benoit worked into the hands of one or more London dealers, to whom all his acquisitions were consigned, and the Prince and the leading connoisseurs of his Court made their acquisitions in open market, probably in entire ignorance of M. Benoit's operations. The prices paid at this time for Sèvres porcelain, though they certainly yielded an enormous profit to these agents, who moreover speedily put into operation less legitimate methods, such as the falsification of specimens, were, as a rule, very trifling compared with the value of the pieces at the present time; ten, twenty, a hundred times the price then paid is often now realized. The value of fine specimens of Sèvres porcelain, indeed, has constantly increased during the last fifty years, and it is still rising.

The pâte tendre porcelain is an artificial substance of

purely chemical composition, differing in this respect from the Sèvres porcelain of the hard body, and from the oriental wares, which on the other hand, are composed of two or more natural minerals. The "pâte tendre," being very soft and vitreous, can be entirely melted in the furnace like glass, at a very high temperature, but the hard porcelain cannot. The superadded glaze, which covers it, is also softer and richer in texture than that of the hard body; it incorporates to a certain extent with the body, forming a more homogeneous and more beautiful surface, and the enamel colours painted or grounded upon it sink in and blend with it, assuming the most lustrous and brilliant hues. The painted decoration, indeed, of the old pâte tendre has a beautiful impasto like the richest oil painting, and a gem-like depth and suavity of tone, appreciable even on the most cursory examination.

The more modern hard porcelain of Sèvres, even the splendid ware of the present day, is distinguished by very different qualities, and a brief inspection will make manifest in what consists the immense superiority of the old ware. The former has a crude, thin, faded aspect by comparison; the cold bluish tint of the ware itself, the poverty and hardness of the glaze, from which last cause all the enamel colours rest on its surface instead of mingling with or sinking into it, as in the pâte tendre, cannot fail to be remarked; in some cases even, the painted decoration will be seen to have all the irregular and unpleasant effect of a newly-painted oil picture, some portions appearing as it were highly varnished, whilst others are rough and dull.

The manufacture of the old pâte tendre was a more difficult and delicate process than that of the hard body; greater risk was encountered in the firing of the pieces, which moreover, from this cause, were limited to comparatively small dimensions. These difficulties however, were not the true reason of the discontinuance of its manufacture at Sèvres. The production of the "pâte dure" was commenced there as early as 1769, and carried on simultaneously with that of the "pâte tendre;" but it was soon perceived, that it was as inferior to the latter as a vehicle for art, as it was superior to it in a merely economic point of view, and therefore until the period of the Revolution, its manufacture had but little development. But with the accession to the directorship of the Sèvres manufactory of the celebrated chemist M. Alexandre Brongniart, whose long tenure of office only came to an end with his life, a few years ago, an entire change of system took place M. Brongniart, unfortunately, was a scientific man only; with him, the inherent

beauty of porcelain as a decorative vehicle went for nothing, and on the other hand, everything was sacrificed to a theoretical technical excellence. Consequently all his energies were devoted to the perfecting of the hard body, as in his opinion the only true porcelain. The sudden change of style in art to the cold pedantic classicality of the Empire doubtless came in aid of M. Brongniart's tacit resolution, and of itself suggested the substitution of the less genial vehicle; at all events the manufacture of the pâte tendre was finally abandoned, in a short time the processes themselves were lost, and it is only within the last few years that they have been revived at Sèvres.

SÈVRES PORCELAIN.

CATALOGUE by W. CHAFFERS, F.S.A.
(Revised by J. C. ROBINSON.)

No. 1,270. Vase in form of a ship (vaisseau à mât), of the beautiful colour called *Rose Dubarry,* (more properly "Rose Pompadour,")* painted with medallions of cupids and flowers; at each end is a fasciculated ornament protruding from a dolphin's mouth; round the top are portholes. The high pointed cover represents the mast, on the top of which is a white flag, semée with fleurs-de-lys, and a blue streamer, gilt cordage and rose-coloured open-work ornament between. The vase rests on four scroll feet. The date of this exquisite specimen is 1757. Height, 17½ in. CHARLES MILLS, ESQ.

No. 1,271. A square rose Dubarry tray with white centre, painted with bouquets of flowers; upright pierced border. Date 1757. Diameter, 6¾ in. CHARLES MILLS, ESQ.

Nos. 1,272 & 1,273. Pair of oviform vases, of the form known as "Vase Duplessis," rose Dubarry ground, with white and gold elephant-head handles, and pearled festoons; the body is ornamented with white lozenges of flowers; the piece rests on square pedestals, and four scroll feet. Height, 15½ in. CHARLES MILLS, ESQ.

No. 1,274. Square rose Dubarry tray with quatrefoil compartments of bouquets of flowers, painted by Noel; open scroll border. Date, 1757. Diameter, 5¾ in.
S. ADDINGTON, ESQ.

Nos. 1,275 & 1,276. A pair of rose Dubarry vases of flattened gourd shape, with medallions of cupids in front,

* This favourite rose tint was discovered in the time of Madame de Pompadour, who greatly encouraged the ceramic manufactory at Sèvres; it became her favourite colour, and was named Rose de Pompadour; it is still so designated in France. The dates on the finest specimens (it will be seen) range from 1757 to about the time of her death in 1764.

and trophies at the back, on the foot are shaded gold borders. The covers have perforated rose ornaments on white ground painted with flowers. Date, 1757. Height, 14¼ in. THE QUEEN (Buckingham Palace Coll.)

No. 1,277. Boat-shaped vase of rose Dubarry with scroll feet and handles, medallions of cupids, flowers, and emblems. The top is pierced to hold natural flowers, it has an elegant quatrefoil cover with raised and coloured flowers; perforated ground. Date, 1757. Height, 17¼ in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,278. Square seau, rose Dubarry ground, with green borders, a painting in front of peasants at the door of an auberge, flowers at the sides; painted by Moiron. Date, 1761. Height, 7⅛ in. S. ADDINGTON, ESQ.

No. 1,279. Oviform vase of rose-coloured ground, with blue and gold reticulated lines, white and gold scroll handles, gilt bosses round the stem and flutings of peacock's feathers on the foot, open double ribbon border at top, white cover painted with flowers and open-work rose knob. In front a painting of soldiers attacking an intrenchment; at the back a group of flowers. Height, 16 in. MRS. LYNE STEPHENS.

No. 1,280. Vase in form of a ship (vaisseau à mât) of rose Dubarry ground with green borders, at each end is a fascicular ornament issuing from a dolphin's mouth; round the top are holes for flowers, in front is painted a Chinese subject of two mandarins seated and an attendant; flowers at the back. The cover is in form of a mast from the top of which droops a white flag with gold fleurs-de-lys, green and gold cordage, with rose-coloured open-work between; the vase rests on four scroll feet. Height, 15¼ in.

LORD CREWE.

Nos. 1,281 & 1,282. A pair of éventails or jardinières and stands "en suite" with the preceding, of six upright concave sides, of rose Dubarry and green, painted in front with Chinese figures, and on the back with oriental designs of flowers, large rose-coloured leaves on green at the sides. The stands are green at top and pierced to hold flowers, fringed ends which fall over a belt of gros bleu with gold trellis ornament, and rose-coloured base. The upper part of the jardinières have pierced trellis work of gros bleu, rose and green borders, the covers surmounted by small flowers. Height, 11½ in. W. GODING, ESQ.

No. 1,283. Oval rose Dubarry tray, with white medallions of flowers, pierced leaf border and gold scrolls. Diam. 9⅞ in. by 8¼ in. R. NAPIER, ESQ.

Nos. 1,284 & 1,285. Pair of rose Dubarry vases, globular form, but wanting the covers, resting on feet, gilt borders,

and holes at the top for flowers; round the middle are wreaths of flowers on white, and rose-coloured spirals between ormolu plinths. Height, 9¼ in.

LORD WILLOUGHBY DE ERESBY.

No. 1,286. Rose Dubarry vase, and cover of flattened oval form, with white compartments, bordered in gold, of flowers and fruit, and white leaves placed diagonally down each side; the cover surmounted by a group of flowers. Height, 13 in., on an ormolu plinth of 2½ in.

LORD WILLOUGHBY DE ERESBY.

Nos. 1,287 & 1,288. Pair of rose Dubarry vases, with white scroll handles perforated; white centres, back and front, of interlaced scrolls, edged with gold, radiating from points on the lower part of the vases, overlaid with painted festoons of flowers; convex covers, the vases rest on square plinths, with four scroll feet. Date, 1757. Height, 13¾ in.

LORD WILLOUGHBY DE ERESBY.

Nos. 1,289 & 1,290. Pair of square jardinières of the rose Dubarry, on four feet, and with gilt knobs at the angles; painted with four landscapes on white panels. Date, 1757. Height, 5¾ in. LORD WILLOUGHBY DE ERESBY.

No. 1,291. Cup and saucer of rose Dubarry, with landscapes, painted by Bouillat. Date, 1757.

S. ADDINGTON, ESQ.

No. 1,292. "Cabaret" of rose Dubarry, with painted medallions of landscapes; richly gilt borders shaded with pink. Date, 1760. LORD WILLOUGHBY DE ERESBY

No. 1,293. Rose Dubarry tea service, with medallions o flowers and gold borders. LADY DOROTHY NEVILL

No. 1,294. Rose Dubarry cup and saucer, painted with baskets of flowers and bouquets. LADY DOROTHY NEVILL.

No. 1,295. "Ecuelle,' cover and tray; rose Dubarry ground, with reticulated blue lines, gold stars in the meshes and on the points of intersection; white and gold handles and border; the tray painted with subjects in the style of Teniers. H.R.H. THE DUKE OF CAMBRIDGE.

No. 1,296. Rose Dubarry vase, of flattened gourd shape; green borders of leaves and gilt edges, painted in the centre with soldiers in an encampment; the cover pink, with green openwork, leaf ornaments, and flower knob. Height, 14 in.

H. DURLACHER, ESQ.

No. 1,297. Cup and saucer of rose Dubarry and green ground, with white shell-shaped compartments, painted with flowers by Vavaseur; gilt borders. Date, 1759.

S. ADDINGTON, ESQ,

Nos. 1,298 & 1,299. Pair of rose Dubarry candelabra. with green ribbon borders, perforated at top, the centre is

in form of a vase, with scrolls up the sides supporting nozzels, painted medallions of cupids and flowers. Date, 1759. Height, 9½ in. T. BARING, ESQ., M.P.

No. 1,300. Small square jardinière, of rose Dubarry ground, green borders, with circular white medallions of flowers. Height, 3¾ in. T. BARING, ESQ., M.P.

No. 1,301. Rose Dubarry cabaret, consisting of a square tray, teapot, caddy, sucrier, milk-pot, and four cups and saucers, painted with fruit and flowers by Taillandier and Tandart. Date, 1757. MARTIN T. SMITH, ESQ., M.P.

No. 1,302. Rose Dubarry cup and saucer; subject, a boy with a gun, and a girl with a bird cage, rich gold shaded borders, by Theodore. R. NAPIER, ESQ.

No. 1,303. Cabaret of rose Dubarry, with green ribbon borders edged with gold, and medallions of fruit and flowers Date, 1759. CHARLES MILLS, ESQ.

No. 1,304. A set of three jardinières and stands, called from their fan shapes éventails, rose Dubarry ground, with panels of landscapes on white; painter's mark a caduceus. Height, 7½ & 9½ in. F. DAVIS, ESQ.

No. 1,305. Escalloped tray of rose Dubarry and green, richly gilt with raised white and gold handles, painted centre of birds in a landscape. Date, 1759. Length, 18 in.; width, 12½ in. S. ADDINGTON, ESQ.

Nos. 1,306 & 1,307. Pair of bleu de roi vases, the body covered with dotted annulets, the centre of the vase has a flat broad belt, round the upper part of which is a frieze of four projecting male and female heads with festoons between, the neck has spiral blue and white ornaments, the foot rests upon a square white and gold plinth. Height, 15¾ in. THE QUEEN (Buckingham Palace Coll.)

No. 1,307.* An urn-shaped vase, with broad base and raised white scrolls folded inwards at the ends, receding at an angle into a narrow perpendicular top of bleu de roi and white alternate stripes, round which are four cameo portraits, suspended by gilt festoons, blue and white striped cover and gilt knob. Height, 14½ in. MRS. LYNE STEPHENS.

Nos. 1,308 & 1,309. Pair of oviform vases, bleu de roi ground, and gilt oak leaves and ornaments, white scrolls on each side, floriated at top, forming handles; medallions in front of seated figures in oriental costume, trophies at the back, and basket of flowers suspended by pink ribbons. Height, 13⅝ in.
THE QUEEN (Buckingham Palace Coll.)

No. 1,310. Oval vase, bright green ground, escalloped neck, raised and gilt leaf handles turned over at the top,

gilt festoons and medallions of flowers; on a round white plinth. Height, $12\frac{3}{8}$ in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,311. Bleu de roi oviform vase and cover, with gilt pilasters at the sides, surmounted by female busts; centre medallion of a lady playing on the harp, and two gentlemen in conversation; painted by Dodin, the gilding by Prevost; flowers at the back. On a square white plinth. Height, $16\frac{1}{8}$ in. THE QUEEN (Buckingham Palace Coll.)

No. 1,312. Oviform vase, bleu de roi and gilt scrolls with raised scroll handles, pearled band at bottom, and fluted stem, round the top is a spiral gilt band, the cover surmounted by a fir cone; the medallion in front represents an interior with a lady and gentleman seated at a table taking coffee, with two female attendants; painted by Dodin, the flowers at the back by Boulanger. Height, 17 in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,314. Vase from the same mould as the last, green ground, with a camp scene, trophy of military weapons, and plan of fortifications at the back. Height, 17 in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,315. Vase and cover of flattened gourd shape, green ground, beautifully painted with a pastoral subject, an old man is telling the fortune of a shepherdess; in front are other figures with garlands of flowers and a herd of goats; at the back is a fountain, flanked by two terminal statues. The vase rests on an ormolu plinth and heads crowned with reeds, bullrushes for handles. Height, 14 in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,316. Oviform vase, gros bleu ground, subject, a seaport, with figures and merchandise; painted by Morin, flowers and fruit at the back, high handles and gold festoons round the body; date, 1774. Height, 17 in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,317. Gros bleu vase of the same model as the last, but mounted on an ormulu pedestal; subject, figures in Oriental costume presenting a casket of jewels to a lady seated at a table, painted by Dodin; flowers at the back. Height, 17 in. THE QUEEN (Buckingham Palace Coll.)

Nos. 1,318 & 1,319. Pair of turquoise vases of lengthened oval form with double straps on the sides, of white and gold rivets, between which are gold rings and festoons. The principal medallions contain rustic subjects, painted by Dodin, at the backs are landscapes. The covers are surmounted by fir cones. Date, 1770. Height, 17 in.

THE QUEEN (Buckingham Palace Coll.)

Nos. 1,320 & 1,321. Pair of bleu de roi oviform vases and covers with white folded flat straps at the sides, studded with gilt bosses, painted with seaports and figures by Morin at the back trophies of maritime implements. On ormolu plinths. Height, 12⅜ in. MRS. LYNE STEPHENS.

No. 1,322. Bleu de roi dessert service painted with medallions of classical subjects, By Dodin, richly gilt scrolls, and borders by Le Guay and Prevost. Dated from 1783 to 1787. Her Majesty possesses the greater part of the pieces of this magnificent service, eleven of which are exhibited, viz., punch bowl, 2 ice pails, oval jardinière, 3 dishes, a flat bowl, 2 tazze, and 2 plates with white ground and blue borders. THE QUEEN (Windsor Castle Coll.)

No. 1,323. Part of the same service of bleu de roi with classical subjects, by Dodin; the gilding by Le Guay, the pieces, five in number, are 2 ice pails, 1 tazza, and 2 deep dishes; one piece is dated 1790. R. NAPIER, ESQ.

Nos. 1,324 & 1325. Two plates of the same service. S. ADDINGTON, ESQ.

Nos. 1,326 & 1,327. Two other plates of the same service. D. FALCKE, ESQ.

Nos. 1,328 & 1,329. Two other plates of the same service. F. DAVIS, ESQ.

Nos. 1,330 & 1,331. Two small compotiers and covers of the same service. W. GODING, ESQ.

Nos. 1,332 & 1,333. Pair of seaux belonging to the same service, painted with classical subjects, by Dodin and Le Guay. Height, 4 in. S. ADDINGTON, ESQ.

No. 1,334. Bell shaped vase and cover, green ground, white and gold scroll handles, reaching half-way up the vase, medallion in front of cupids with grapes, and a goat; on the back, fruit beautifully painted. The cover surmounted by a fir cone. Date, 1762. Height, 17 in. THE QUEEN (Buckingham Palace Coll.

No. 1,335. Jewelled cup and saucer, bleu de roi ground, painted with Venus and Cupid; the saucer with a trophy of hearts, darts, and quivers, by Dodin; the gilding by Le Guay. THE QUEEN (Windsor Castle Coll.)

No. 1,336. Bleu de roi cup and saucer, painted with male and female figures catching birds, by Chabry; and gold borders, by Chauvaux, sen. Date, 1780. H. G. BOHN, ESQ.

No. 1,337. A Vincennes compotier and cover, of jonquille yellow ground, painted in blue, with Cupids, &c. Date, 1753. S. ADDINGTON, ESQ.

Nos. 1,338 & 1,339. Pair of éventails or jardinières and stands of rare form, green ground; the upper part of each

has six upright concave panels swelling outwards towards the top, painted in front with a subject after Teniers, by Dodin; flowers at the back and leaves in the other four compartments; on the top is a pierced trellis of deep blue, edged with gold and green border. The stand is pierced for natural flowers; the ground green, with fringed end falling over a base of gros bleu with gilt globules and points, and white bordered plinth mounted on an ormolu stand with dolphin feet and metal cover. Date 1759. Entire height, 13½ in. DUKE OF BUCCLEUCH.

No. 1,339.* Bleu de roi cup and saucer painted with garlands of flowers, by Micaud and richly gilt. Date 1773. COUNTESS COWPER.

No. 1,340. Ecuelle, cover, and stand, white ground covered with gold spots and medallions of Cupids painted in pink, by Pierre. Date, 1766. R. NAPIER, ESQ.

No. 1,341. Small turquoise tray and two cups and saucers, painted with cupids. HON. MISS EDEN.

No. 1,342. Bell-shaped vase and cover, green ground, with handles reaching half-way up the sides formed of two naked female busts in white, with hair turned back in the fashion of Louis XV., holding gilt festoons of flowers, painted with a landscape and basket of flowers suspended by a pink ribbon, gilt borders and wreaths, pine apple on the cover. Height, 17 in. THE QUEEN (Buckingham Palace Coll.)

No. 1,343. Oval seau and stand, in imitation of lapis lazuli; subject in centre, the door of an auberge with figures regaling, one of which is reading a letter, panels of flowers and fruit at the sides and on the stand; painted by Sinsson. Date, 1761. Height, 8¾ in. THE QUEEN (Buckingham Palace Coll.)

Nos. 1,344 & 1,344.* Pair of gros bleu vases, ending at top in leaf-shaped ornaments which turn over and form handles; painted with landscapes; mark a caduceus. Date, 1756. Height, 8¾ in. LADY DOROTHY NEVILL.

No. 1,345. Bleu de roi vase and cover, oviform with gold goats' heads holding bunches of grapes in their mouths, projecting at the sides for handles, medallion of seaport, figures and merchandise; and a trophy of nautical implements, with cameo of Neptune and Amphitrite in a car; the paintings by Morin. Mounted in ormolu. Extreme height, 19¾ in. MRS. LYNE STEPHENS.

No. 1,346. Oviform bleu de roi vase, white and gold top turned over on each side to form handles, gold beaded ornament round the rim, standing on a square plinth; the painted subject, a camp scene with soldiers, and a

woman nursing a child, at the back a trophy of martial implements. Height, 16¾ in. MARTIN T. SMITH, ESQ., M.P.

No. 1,347-8. Pair of oviform vases, green ground, each with a broad belt of medallions suspended by cords, three of garlands of flowers; the fourth a garden scene after Boucher, playing at see-saw and blind man's buff; a rim of turquoise beads at top, a gold beading round the stem, and on the foot a white and gold sheaf of leaves, a pine apple on the cover. Height, 17 in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,349. Bleu de roi milk-pot, with painting of soldiers and a mounted officer, white and gold handle and foot.

H. D. SEYMOUR, ESQ., M.P.

No. 1,350. Lofty urn-shaped vase and cover, green ground, with broad projecting band round the centre, on which are six raised medallions of cameo portraits, supported by white and gold scrolls; on each side are two eagles holding gilt festoons which pass round the belt; above are two large paintings of Cupid and Psyche and flowers. Height, 20¾ in. THE QUEEN, Buckingham Palace.

No. 1,351. A lofty vase of the same form and from the same mould as the last, bleu de roi ground, with cameo portraits; painted above with a pastoral subject of figures with lambs. The cover is in form of a crown; the vase is mounted on an ormolu plinth. Extreme height, 21¾ in.

THE QUEEN (Buckingham Palace Coll.)

Nos. 1,352 & 1,353. Pair of gros bleu vases, oviform, with leaves turned over at top to form handles; painted with cupids, basket of flowers, and bird cage, richly gilt borders. Height, 7⅜ in. S. ADDINGTON, ESQ.

No. 1,354. Lofty bleu de roi vase, oviform, with flat folded gold straps studded with white beads at the sides for handles, richly gilt borders enclosing, in front a large painting of a gentleman seated at a table, welcoming a new born babe, which a nurse and other domestics are bringing into his chamber; on the back is a landscape, it has an elegant beaded cover and rests on a square white plinth. Height, 19½ in.

THE QUEEN (Buckingham Palace Coll.)

Nos. 1,355 & 1,356. Pair of bleu de roi oviform vases with curved scroll handles, beaded and fluted stem, the blue ground is covered with gold meandering ornaments; in front is painted a camp scene with soldiers, flowers at the back on ormolu plinths. Height, 12¼ in.

MARTIN T. SMITH, ESQ., M.P.

No. 1,357. Square white tray, with open scroll border,

edged with blue, painted with shepherd and shepherdess before a well, sheep in the foreground. Date, 1762.

R. NAPIER, ESQ.

No. 1,358. Square turquoise tray, with subject after Teniers ; figures outside a cottage door, gilt open border, painted by Viellard. Date, 1761. S. ADDINGTON, ESQ.

No. 1,359. Turquoise cup and saucer, with gold stars on the border and red enamel edges. Date, 1784.

H.R.H. THE DUKE OF CAMBRIDGE.

No. 1,360. Ecuelle, cover, and stand, purple ground, covered with blue dotted circles of white (œil de perdrix), with medallions of flowers and trophies of implements of peace and war, painted by Buteux, sen. 1771.

R. NAPIER, ESQ.

No. 1,361. Turquoise cup, cover, and saucer, with bouquets of flowers and richly-gilt borders by Noel ; white handles. Date, 1769. LADY DOROTHY NEVILL.

No. 1,362. Bleu de roi ecuelle, cover, and stand, with exquisitely jewelled borders of green leaves and red and white flowers. LADY DOROTHY NEVILL.

No. 1,363. Square tray, green borders and open scroll-work, painted in the centre with fruit and flowers by Levé, père. Date, 1757. Length, $9\frac{5}{8}$ in. ; width, $6\frac{7}{8}$ in.

R. NAPIER, ESQ.

No. 1,364. Ecuelle, cover, and stand (œil de perdrix), ornament on light blue, painted with landscapes and figures. Date, 1764. H. G. BOHN, ESQ.

No. 1,365. Cup and saucer, bleu de roi, with richly jewelled borders and centre. Date, 1781.

H.R.H. THE DUKE OF CAMBRIDGE.

No. 1,366. Gros bleu ecuelle, cover, and stand, painted with marine subjects and figures of sailors and merchants, by Cardin, the gilding by Vandé. R. NAPIER, ESQ.

No. 1,367. Chocolate cup, cover, and saucer, white, with light blue scrolls and paintings of birds by Evans. Date, 1769. R. NAPIER, ESQ.

No. 1,368. Small cup and saucer, with gold spots on white, jewelled borders and dolphins by Le Guay.

H. D. SEYMOUR, ESQ., M.P.

No. 1,369. Coffee cup and saucer, painted with the fable of the Fox and the Crane, by Baudouin. Date, 1776.

R. NAPIER, ESQ.

No. 1,370. Oval tray, turquoise border and gold flowers, painted with birds by Dusolle. $6\frac{3}{4}$ in. by $5\frac{1}{4}$ in.

LADY WILLOUGHBY DE ERESBY.

No. 1,371. Plate, turquoise ground, with the letter E in the centre, formed of flowers, and the Roman numeral II

interlaced (Ekatherina II.), surmounted by an imperial crown, enclosed by two branches of palm and laurel; the turquoise border has cameo medallions of portraits and antique gems on a jasper ground, and two narrow borders of white with flowers and gilding; the whole covered with gold ornamentation. The marks of all the artists engaged are on the back of the plate, viz., Dodin for the cameos, Niquet, who painted the initial letter, Boulanger the detached bouquets, and Prévost the gilding. Dated 1777.
R. NAPIER, ESQ.

No. 1,372. A cup and saucer of the same service, and decorated by the same artists, with the initial of the Empress Catherine II. of Russia. The magnificent service of which these specimens formed part was made at Sèvres for the Czarina Catharine II. of Russia about the year 1778. One hundred and sixty pieces of it were subsequently brought to England, but were re-purchased (with the exception of a few of the minor pieces) by the late Emperor Nicholas, a short time before the Crimean war, and taken back again to Russia. S. ADDINGTON, ESQ.

No. 1,373. Green cabaret, consisting of milk-pot, sugar basin, cup and saucer, and tray, painted with children playing musical instruments and with emblems, by Viellard, richly gilt borders. Date 1758. S. ADDINGTON, ESQ.

No. 1,374. Chocolate cup, cover, and saucer, bleu de roi, painted with Cupids, with grapes, &c., richly gilt borders by Le Guay. Date, 1773. S. ADDINGTON, ESQ.

No. 1,375. Ship (vaisseau à mât) bleu de roi ground covered with dotted circles and green borders; at each end is the usual fasciculated ornament and dolphin's head. The cover represents a mast with white flag, white shrouds, green pierced imbrications between, a border of white on each side painted with wreaths of flowers. Date, 1758. Height, 17½ in. THE QUEEN (Buckingham Palace Coll.)

No. 1,376. Bleu de roi compotier, with paintings of shepherd and shepherdess, by Dodin; a flower on the cover. H. G. BOHN, ESQ.

No. 1,377. Bleu de roi cup and saucer, with paintings of the three Graces and Cupid, by Dodin, rich gold borders by Chauvaux, sen. Date, 1778. LADY DOROTHY NEVILL.

No. 1,378. Ecuelle, cover, and stand, with beautiful shaded pink designs of boys holding emblems of the arts and sciences on white ground, painted by Dodin, rich gold borders of scrolls and birds. Date, 1755. R. NAPIER, ESQ.

No. 1,379. Jewelled bonbonnière, egg-shaped, bleu de roi ground, dotted with gold and pearled and gilt loops.
W. ANGERSTEIN, ESQ., M.P.

No. 1,380. Gros bleu seau covered with gold meander ornaments, escalloped lip, white and gold scroll handles, painted in front with bouquets of flowers and fruit.

THE QUEEN (Buckingham Palace Coll.)

No. 1,381. Lyre-shaped clock, bleu de roi frame, surmounted by the head of Apollo and festoons, pendulum clock by Kinable, the dial painted with signs of the zodiac. Height, 23 in. LORD WILLOUGHBY DE ERESBY.

No. 1,382. Oviform bleu de roi bottle, plain ground with projecting white and gold goat's heads holding bunches of grapes in their mouths, narrow neck and ball stopper; in the centre a medallion of cupids with martial emblems and a trophy at the back. Height, 13½ in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,383. Lofty oviform vase, turquoise ground, with flat folded straps at the sides, and gold rivets, a centre medallion of figures in oriental costume listening to two musicians, rich gold border, flowers at the back. Height, 18⅝ in. THE QUEEN (Buckingham Palace Coll.)

No. 1,384. Cup and saucer, bleu de roi, with imitation jewels and pearls set as borders, and cameo portraits of the Cæsars suspended by gilt festoons of flowers. Date, 1779. S. ADDINGTON, ESQ.

No. 1,385. Chocolate cup cover and saucer, bleu de roi, with rich gilding, groups of figures and sheep, painted by Dodin, the decoration by Cornaille. Date, 1772.

LADY DOROTHY NEVILL.

No. 1,386. Oviform vase of uniform green colour, with a simple gold cord passing up each side fastened to a button through loops, mounted in ormolu. Extreme height, 15¾ in.

LORD WILLOUGHBY DE ERESBY.

No. 1,387. Pair of gros bleu vases of oval form, fluted with plain blue, white, and gold alternately; round the upper part are raised panels in gold frames, painted with cupids, wreaths, and palm branches on white ground, projecting lions' heads at the sides; the cover is formed of white acanthus leaves on blue. Height, 16 in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,388. Jewelled cup and saucer of bleu de roi, with gold spots and rich border of gems by Vincent.

H. D. SEYMOUR, ESQ., M.P.

No. 1,389. Cabaret, turquoise ground, painted with flowers and fruit by Taillandier. Date, 1755.

R. NAPIER, ESQ.

No. 1,390. Turquoise seau, painted with a subject after

Teniers, of figures before an auberge playing at bowls, white scroll handles and feet. Height, 7½ in.; length, 12 in.
MARTIN T. SMITH, ESQ., M.P.

No. 1,391, 1,392. Pair of turquoise éventails or jardinières and stands painted with fruit and flowers. Date, 1758. Height, 6¾ in. MARTIN T. SMITH, ESQ., M.P.

No. 1,393. Small cup and saucer, œil de perdrix on turquoise ground, with Cupid and emblems en grisaille, painted by Fontaine. Date, 1779. H. D. SEYMOUR, ESQ., M.P.

No. 1,394. Cup and saucer, turquoise ground, painted with emblems tied by tricoloured ribbons, one of the medallions in each piece had originally the cap of liberty, which has been since obliterated. It bears the mark of the République Française. Dated 1802. LORD BATEMAN.

No. 1,396. Cup, cover, and saucer; œil de perdrix on bleu de roi ground, painted with pastoral subjects of shepherdess with lambs and flowers, bird-cage, &c. Date, 1762.
LADY DOROTHY NEVILL.

No. 1,397. Ecuelle, cover, and stand; white, with interlaced gros bleu ribbons edged with gold, the interstices painted with flowers. Date, 1759. R. NAPIER, ESQ.

No. 1,398. Chocolate cup, cover, and saucer; white ground painted with flowers, broad bands of green between, and richly gilt flowers and ornaments. Date, 1757.
R. NAPIER, ESQ.

No. 1,399. Cup and saucer; turquoise, with white borders of jewelled diagonal pattern, by Merault. Date, 1797.
LORD WILLOUGHBY DE ERESBY.

No. 1,400. Cup and saucer; green ground. Subject, a shepherdess kneeling before a statue of Cupid, and love emblems; richly gilt by Chauvaux, sen.
LADY DOROTHY NEVILL.

No. 1,401. Cup and saucer; green ground, with paintings of sea-ports, and mariners with merchandise, by Merault; rich gilding by La Roche. S. ADDINGTON, ESQ.

No. 1,402. Cup and saucer, green ground, with medallion of Cupid, and quiver of arrows on the cup by Chabry, and a trophy of basket of flowers, bagpipes, &c. on the saucer, by Niquet, gold borders. R. NAPIER, ESQ.

Nos. 1,403 & 1,404. Pair of oviform green vases, with straight necks and twisted white handles, finely painted with shepherd and shepherdess playing a pipe, sheep and goat in the fore-ground, and a trophy of pastoral emblems, rich gilding on ormulu stand. Height, 14¼ in.
THE QUEEN (Buckingham Palace Coll.)

Nos. 1,405 & 1,406. Pair of bleu de roi square jardinières with white knobs at the angles and square white panels of

flowers beautifully painted by Xrouet, elegant gold borders. Date, 1764. Height, 5½ in. T. BARING, ESQ., M.P.

No. 1,407. Cup and saucer, painted with pastoral subjects on white ground, blue line borders edged with gold. Date, 1762. R. NAPIER, ESQ.

No. 1,408. Small green cup and saucer with blue œil de perdrix borders, richly gilt, and landscapes. Date, 1758. LORD WILLOUGHBY DE ERESBY.

No. 1,409. Cup and saucer, green ground, rich gold borders, enclosing painted medallions of Cupids with a mask and a flute. Date, 1758. R. NAPIER, ESQ.

Nos. 1,410 & 1,411. Pair of Duplessis vases, turquoise ground with white and gold elephants' heads and pearl festoons, standing on square plinths and scroll feet, painted in front with a peasant placing a collar on a dog, in front of a chateau. Height, 11⅝ in. H. LOFTUS WIGRAM, ESQ.

Nos. 1,412 & 1,413. Pair of turquoise candlesticks, vase shaped centre, with pierced ornaments, painted with Chinese figures and flowers at the top, and projecting scrolls at the sides, surmounted by nozzles for candles. Height, 9½ in. W. GODING, ESQ.

Nos. 1,414 & 1,415. Pair of gourd shaped turquoise vases with foliated lip turned over at the sides for handles, gold festoons and borders; subject, in front sea-ports, mariners, and merchandise, flowers at the back, on ormolu plinth, painted by Morin. Height, 13⅞ in. MARTIN T. SMITH, ESQ., M.P.

No. 1,416. Vincennes cabaret with shaded lake groups of children holding emblems, and smaller compartments of birds and flowers, rich blue borders edged with gold, painted by Mutel. Date, 1753. R. NAPIER, ESQ.

Nos. 1,417 & 1,418. Pair of square bleu de roi jardinières with white knobs at the angles, and panels of children in garden landscapes. Date, 1755. Height, 5½ in. LORD WILLOUGHBY DE ERESBY.

No. 1,419. Bleu de roi cup and saucer; the cup painted with a child blowing a pipe by Viellard, the saucer with a landscape, rich gold borders. Date 1756. R. NAPIER, ESQ.

No. 1,420. Turquoise cup and saucer painted with children, dotted gold rim, and gilt branches of leaves. MARTIN T. SMITH, ESQ., M.P.

No. 1,421. Pair of square white jardinières painted with light blue flowers highly finished, and line borders entwined with flowers. Date, 1759. Height, 5⅝ in. LORD WILLOUGHBY DE ERESBY.

No. 1,422. Cup and saucer, white ground with pink

shaded medallions of two nymphs, with garlands of flowers, and Cupids, gold borders by Vandé. Date, 1778.

R. NAPIER, ESQ.

No. 1,423. Small turquoise cup and saucer, painted with birds, gilt borders. LORD WILLOUGHBY DE ERESBY.

No. 1,424. Bleu de roi chocolate cup, cover, and saucer, rich gold ornaments and borders painted with landscapes and figures by Mutel. Date, 1772. LADY DOROTHY NEVILL.

No. 1,425. Vincennes blue vase edged with gold, pierced ornament at top with panels of birds, painted by Capelle, resting on four scroll feet. Date, 1753. Height, $5\frac{1}{2}$ in.

EARL SPENCER.

No. 1,427. Grand bleu de roi vase, with four raised white tablets, clamped together, and suspended by white cords from gold headed nails, the principal subject on the front represents a young man and a girl seated on the ground with fruit spread out before them, a cow and sheep behind, with a herdsman finely painted by Dodin; the other three are painted with flowers. Date, 1762. A row of pearls round the stem, white sheaf ornament at bottom, white and gold egg pattern border at top, the cover surmounted by a white fir cone. Height, 18 in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,428. A vase and cover of the same model as the last, of œil de perdrix pattern on bleu de roi, with four raised tablets suspended by cords, three of flowers, the principal tableau soldiers carousing. Height, 17 in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,429. Lofty cylindrical bleu de roi vase and cover, with white and gold handles, gold leaves at the bottom, spiral fluted stem on square blue plinth, pine apple knob, the centre medallion painted with Diana and a nymph, flowers on the back. Height, $18\frac{1}{2}$ in.

H. LOFTUS WIGRAM, ESQ.

Nos. 1,430 & 1,431. Pair of bleu de roi vases with flat double strap handles, studded with gold headed nails, gold festoons between, white fluted border at top, metal covers and stands; subject, male and female pastoral figures, painted by Dodin. Entire height, $13\frac{3}{4}$ in.

THE DUKE OF BUCCLEUCH.

No. 1,432. Oviform vase and cover with vertical raised stripes of turquoise and narrow flat white spaces between, painted with flowers by Noel, metal goats' head handles and rim. Date, 1766. Height, 15 in.

THE QUEEN (Buckingham Palace Coll.)

No. 1,433. Oval bleu de roi vase, with gold œil de perdrix ground; on the back and front are two large oval

white biscuit medallions, bearing portraits of Louis XV., gold festoons hang from the top of each, and pass through two low scroll handles at the sides; the egg-shaped vase is supported by a white and gold frame with fluted stem, the cover is in form of a crown, white and gold. Height, 15 in.
THE QUEEN (Buckingham Palace Coll.)

Nos. 1,434 & 1,435. Pair of turquoise oval vases and covers, painted with flowers, gold pierced leaves at top, metal rims and plinths. Height, $10\frac{1}{4}$ in.
MARTIN T. SMITH, ESQ., M.P.

No. 1,436. Bleu de roi cup, cover, and saucer, with cupids, and rich gold borders; painted by Buteux, sen. Date, 1756. R. NAPIER, ESQ.

No. 1,437. Teapot, sucrier, and cup and saucer, bleu du Roi painted with birds, rich gold borders.
LADY DOROTHY NEVILL.

No. 1,438. Basin, bleu de Roi with gold birds, rich borders of gold. LADY DOROTHY NEVILL.

No. 1,439. Square white jardinière, with cupids, beautifully painted in shaded lake colour, white and gold knobs on the angles. Date, 1755. Height, 7 in. R. NAPIER, ESQ.

No. 1,440. Sucrier and cover, painted with a variety of colours, blue raised leaves with pink trellis between and flowers, by Merault. Date, 1763. MARTIN T. SMITH, ESQ., M.P.

No. 1,441. Bleu de roi cup and saucer, with gilt globules and medallions of landscapes, and figures before an alehouse door. R. NAPIER, ESQ.

No. 1,442. Bleu de roi cup and saucer, with a sea view and sailors on the cup, a landscape on the saucer, painted by Morin. Date, 1,778. R. NAPIER, ESQ.

No. 1,443. Turquoise cup and saucer, painted with sea ports and sailors. MARTIN T. SMITH, ESQ., M.P.

No. 1,444. Cabaret with quadrangular tray of rich bleu de roi, with blue and gold palisade border, white pierced leaves between, the centres painted in brilliant colours with parrots and birds of varied plumage and flowers, by Boucat. Date, 1771. MARQUESS OF ABERCORN.

No. 1,445. Cabaret of turquoise, richly gilt borders by Vandé, painted with pastoral subjects after Boucher, by Caton. Date 1774. CHARLES MILLS, ESQ.

No. 1,446. Vincennes blue cup, painted with Cupid playing on kettle-drums, marked at back with an eye, dated 1754, and a saucer, blue ground, with gilt birds and flowers, of later date. LORD BATEMAN.

No. 1,447. Cup and saucer, white ground, painted with rustics picking cherries and children with dogs; rich gold borders by Le Guay. Date, 1772. COUNTESS COWPER.

No. 1,448. Cup with two handles, cover, and saucer, bleu de roi, with gold dotted circles, painted with pastoral subjects and landscapes on the cover. COUNTESS COWPER.

Nos. 1,449 & 1,450. Pair of low boat-shaped seaux, white edged with blue, turned over at top to form handles, standing on a branch of coral, a green stalk, and two scrolls. Date, 1756. Height, 4½ in.; Length, 10 in.

LADY DOROTHY NEVILL.

No. 1,451. Oviform vase and cover, white ground with a border of four blue lines, festoons of flowers and Cupids painted in shaded lake colour; on ormolu plinth, holes at top for bulbs. Height, 9½ in. R. NAPIER, ESQ.

Nos. 1,452 & 1,453. Pair of white wine coolers, edged with blue and gold, painted with bouquets of fruit and flowers by Levé père, the decorations by Baudoin; one of the seaux is dated 1770, the other 1774, painted by Buteux. Height, 7½ in. LORD WILLOUGHBY DE ERESBY.

Nos. 1,454 & 1,455. Pair of white biscuit groups of children at a peep-show, and children at a box with a dial at top. Height, 6 in. MRS. R. HOLLOND.

Nos. 1,456 & 1,457. Pair of white biscuit figures of Cupid and Psyche on blue and gold stands, painted with flowers. Height, 11½ in. LORD WILLOUGHBY DE ERESBY.

No. 1,458. White biscuit group of a boy with a bird's nest in his hat, on fluted blue and white stand. Height, 10½ in. THE REV. M. TAYLOR.

No. 1,459. The companion figure, a boy and girl at play, holding a garland of flowers, on stand. Height, 9 in.

THE REV. M. TAYLOR.

Nos. 1,460 & 1,461. Pair of white biscuit figures, respectively of Venus with apple and mirror and Psyche with a fallen lamp and dagger by her side. Height, 10½ in.

LORD WILLOUGHBY DE ERESBY.

No. 1,462. Plate, gros bleu border, painted with birds in the centre and bouquets of flowers on the border. Date, 1753. SIR T. W. HOLBURNE, BART.

No. 1,463. Basket of green and white pierced wicker-work, edged with gold, green handle over the top, bound round with a white ribbon. Date, 1756. Height, 8½ in.

CHARLES MILLS, ESQ.

Nos. 1,464 & 1,465. Pair of oviform vases and covers, with richly coloured ornaments and scrolls on the upper part, plain white beneath, pierced at top and on the cover, red and gold scroll handles. Height, 8½ in.

MARTIN T. SMITH, ESQ., M.P.

No. 1,466. Bleu de roi vase and cover, oval body and straight, narrow neck, with white and gold handles, medal-

lion of children with dog and partridges, painted by Dodin. Date, 1765. Height, 13½ in. F. DAVIS, ESQ.

No. 1,467. Turquoise cup and saucer, rich gold borders, painted with highly finished exotic birds by Aloncle. Date, 1760. MARTIN T. SMITH, ESQ., M.P.

No. 1,468. Green cup, with gros bleu border, covered with gilt globules and medallions of Cupids by Grison. Date, 1758. S. ADDINGTON, ESQ.

No. 1,469. Ecuelle, cover, and stand, bleu de roi, with bouquets of flowers and fruit by Bulidon, richly gilt decorations by Chauvaux, sen. Date, 1776.

MARQUESS OF ABERCORN.

No. 1,470. Bleu de roi cup painted with a fox in a landscape, with tree behind and flowers in the foreground by Chulot, richly gilt borders and a saucer with emblems, gilding by Prevost. LADY DOROTHY NEVILL.

No. 1,471. Small gros bleu cup and saucer painted with children, by Viellard, finely gilt. Date, 1757.

R. NAPIER, ESQ.

No. 1,472. Bleu de roi cup and saucer; subject, a child seated feeding a dog, emblems on the saucer. Date, 1779.

REV. M. TAYLOR.

No. 1,473. Coffee cup and saucer in imitation of lapis lazuli, with medallions of landscapes and figures after Boucher. W. GODING, ESQ.

No. 1,474. Oviform vase and cover, green ground, painted with Mars, Venus, and Cupid holding a buckler, martial trophy at the back, gilt acorn and oak leaf borders by Vincent, an ormolu plinth, round the neck is a double cord with tassels hanging down each side. Height, 19 in.

F. DAVIS, ESQ.

Nos. 1,475 & 1,476. Pair of coloured figures seated, a boy with castagnets, and a girl with a drum. Height, 6 in.

MARTIN T. SMITH, ESQ., M.P.

Nos. 1,477 & 1,478. Pair of white vases, blue and gold borders, the lips foliated and turned over the sides as handles cupids painted in lake colours and bagpipes at the back. Height, 8½ in. R. NAPIER, ESQ.

No. 1,479. Seau, gros bleu ground with fine white and gold round medallions on each side of a painting of seaport, mariners, and merchandise, by Morin, white borders. Height, 7½ in.; length, 12 in.

THE QUEEN (Buckingham Palace Coll.)

Nos. 1,480 & 1,481. Pair of turquoise éventails and stands painted with horsemen, flowers at the back and sides, richly gilt. Height, 7½ in. F. DAVIS, ESQ.

Nos. 1,482 & 1,483. Pair of lofty éventails and stands of

light turquoise colour, painted with sea-ports, sailors, and merchandise, by Morin, flowers on the stands and on the sides. Height, 10 in. MARTIN T. SMITH, ESQ., M.P.

Nos. 1,484 & 1,485. Pair of light turquoise eventails painted with subjects after Ostade, flowers at the sides. Height, 6⅝ in. MARTIN T. SMITH, ESQ., M.P.

No. 1,486. Bleu de roi cup and saucer, painted with rustic figures before a table, a basket of fruit, &c., the saucer with a seated dog and bagpipes by Chabry, finely gilt by Chauvaux. Date, 1791. MARQUESS OF ABERCORN.

No. 1,487. Bleu de roi ewer and basin with exquisitely gilt decorations by Le Guay, and medallions of paintings after Teniers. F. DAVIS, ESQ.

No. 1,488. Cabaret of canary colour porcelain, painted with birds and white borders. Date, 1785. MRS. R. HOLLOND.

No. 1,489. Plate, white ground, painted with green rings and flowers, musical instruments, &c., by Sophie Chanou. Date, 1783. SIR T. W. HOLBURNE, BART.

No. 1,490. Lofty bleu de roi vase and cover, with a broad belt round the middle painted with Diana and a nymph, richly gilt, white handles, fluted stem on square plinth and ormolu stand. Height, 20 in.

MRS. LYNE STEPHENS.

No. 1,491. A ship (vaisseau à mat), bleu de roi, ground covered with gold designs of globules and reticulated patterns with fascicular ornaments at the ends issuing from dolphins' mouths, painted with medallions of landscapes and figures after Teniers; the cover has a mast, on the top of which is a flag, covered with gold fleurs-de-lis, and four rows of rigging, pierced blue and gold imbricated ornament between, on four scroll feet, white edges. Height, 14½ in.

EARL SPENCER.

No. 1,492. Bleu de roi cup and saucer; painted with a peasant girl carrying a water jug, a pumpkin and other fruit on the ground; the saucer painted with emblems, rich gold scroll borders by Prevost. R. NAPIER, ESQ.

No. 1,493. Large cup and saucer, bleu de Roi ground with dotted circles and large medallions of landscapes with a well, beehive, baskets of fruit, and garden implements painted by Baudouin and Viellard. Date, 1772.

CHARLES MILLS, ESQ.

No. 1,494. Small cup and saucer, of pink œil de perdrix on blue ground; painted with birds by Chapuis, sen. Date, 1765. REV. M. TAYLOR.

No. 1,495. Cup and saucer; rose coloured ground with blue and gold zig-zag ornament, and garlands of flowers, painted by Taillandier. S. ADDINGTON, ESQ.

No. 1,496. Cup, cover, and saucer; rose coloured ground, covered with blue and gold zigzags, painted with birds; by Aloncle. Date, 1761. MARTIN T. SMITH, ESQ., M.P.

No. 1,497. Bleu de roi cup and saucer with a child dressed as a palmer with slouched hat and staff, the saucer with a sea-port; painted by Morin. Date, 1761. MARTIN T. SMITH, ESQ., M.P.

No. 1,498. Bleu de roi cup and saucer, painted with male and female figures, bird-cage and pastoral emblems, richly gilt; by Chauvaux and Le Guay. Date, 1780. R. NAPIER, ESQ.

No. 1,499. Gros bleu cup and saucer profusely gilt, painted with a girl caressing a dog, &c.; painted by Chabry. Date, 1764. R. NAPIER, ESQ.

No. 1,500. Turquoise two handled cup, painted with bouquets of flowers and rich gold borders, by Couturier. Date, 1761. LORD BATEMAN.

No. 1,501. Square tray with deep escalloped openwork border, turquoise with bouquets of flowers finely painted, richly gilt borders, by Couturier. Date, 1761. Diameter, 7 in. LORD BATEMAN.

No. 1,502. Turquoise cup and saucer, with pastoral figures; painted by Dodin, the saucer with bird-catching, cages and decoy bird, gold borders, by Chauvaux. Date, 1782. S. ADDINGTON, ESQ.

No. 1,503. Cup and saucer, rose-coloured borders with small circular landscapes of Italian ruins, gold borders with garlands of flowers, by Sinsson. Date, 1773. REV. M. TAYLOR.

No. 1,504. Seau, green ground, rounded front painted with children holding fish and a net attached to a pole, landscape at back, white and gold scroll handles and feet, rich gold borders. Date, 1757. Height, $7\frac{5}{8}$ in. S. ADDINGTON, ESQ.

Nos. 1,505 & 1,506. Pair of oviform green vases and covers, painted with seated figures after Teniers, white scroll handles, raised flowers on the covers, pierced leaves at top, painted by Morin, flowers on the back. Date, 1762. Height, $8\frac{1}{2}$ in.

No. 1,507. Square green seau en suite with the preceding; painted with figure subjects after Teniers by Morin, white scroll borders. Date, 1762. Height, $5\frac{3}{4}$ in. S. ADDINGTON, ESQ.

No. 1,508. Green vase of flattened gourd shape, with medallions of birds, painted by Aloncle, rich gold borders, the cover surmounted by a group of flowers, white plinth. Height, 14 in. H. LOFTUS WIGRAM, ESQ.

Nos. 1,509 & 1,510. Pair of bleu de roi vases, with wide bases, ornamented with gold reeds, straight fluted necks of white edged with blue and gold; the covers represent fountains with the water falling in cascades over the tops of the vases, white and gold dolphins at the sides, spouting water from their nostrils and mouths, fluted stems and leaves. Height, 14 in. LORD WILLOUGHBY DE ERESBY.

Nos. 1,511 & 1,512. Pair of boat-shaped vases, bleu de roi ground, with white and gold raised ribs underneath the bowls, round the tops are cords with knotted ends, forming handles, high bell shaped covers, with white biscuit cameo heads of Plotina and Mercury, and gold festoons between, mounted in ormolu on marble plinths. Height, 16 in.
LORD WILLOUGHBY DE ERESBY.

No. 1,513. Sèvres porcelain group of two fish, one in a vertical position, forming a vase, of deep violet colour, supported by blue reeds. Height, 17 in. DAVID FALCKE, ESQ.

No. 1,514. Cabaret, turquoise ground, with a number of circular medallions, gold borders, containing roses and buds, painted by Noel. Date, 1768. MARQUESS OF ABERCORN.

No. 1,515. Casket of square plaques of Sèvres porcelain, painted with bouquets and festoons of flowers, mounted in a silver-gilt frame. Height, $9\frac{1}{4}$ in; length, 12 in.
EDWARD MILLS, ESQ.

No. 1,516. A set of three green éventails, or fan-shaped jardinières, richly gilt borders, painted with subjects after Teniers by Viellard. Date, 1760. Height, $8\frac{1}{2}$ in. and $7\frac{3}{4}$ in.
CHARLES MILLS, ESQ.

No. 1,517. Turquoise vase of Chinese design, with raised perpendicular line in centre, and two flat handles, mounted with ormolu cornucopiæ at the sides, and scroll feet. Height, $13\frac{1}{2}$ in. THE QUEEN (Buckingham Palace Coll.)

Nos. 1,518 & 1,519. Pair of turquoise vases and covers, fluted at top with leaves rising from the narrow base, and turned over as handles, metal rims. Height, $9\frac{1}{2}$ in.
LADY DOROTHY NEVILL.

No. 1,520. Pair of turquoise shells forming vases, resting on three smaller shells, others on the covers; ormolu rims. Height, $5\frac{1}{2}$ in. S. ADDINGTON, ESQ.

No. 1,521. Turquoise vase, oviform, with angular handles reaching over the top, gilt festoons at the sides, fluted neck and foot with pearled stem; the medallion in front is finely painted with a man and woman playing at see-saw, by Dodin; a landscape and waterfall on the back. Date, 1770. Height, $18\frac{1}{2}$ in. CHARLES MILLS, ESQ.

Nos. 1,522 & 1,523. Pair of cylindrical vases and covers, turquoise ground, fluted bases and stems, no handles, painted

with pastoral subjects and figures with dogs and sheep, by Dodin. Height, 13¾ in. CHARLES MILLS, ESQ.

Nos. 1,524 & 1,525. Pair of turquoise vases in the oriental style, with double-bossed bodies and handles of animals' heads, mounted in ormolu. Height, 6¼ in.

THE QUEEN (Buckingham Palace Coll.)

Nos. 1,526, 1,527, & 1,528. A set of three bleu de roi éventails and stands, with subjects of sea-ports by Morin, and fountains and flowers at the back, highly finished; richly gilt borders by Vincent. Height, 5⅝ in. by 7½ in.

EDWARD MILLS, ESQ.

No. 1,529. Oviform fountain and basin, white ground, with festoons and bouquets of flowers; at the bottom of the fountain is a raised and gilt pattern of shells and reeds, dolphin tap, coral and shells on the cover. Height, 14½ in.

DAVID FALCKE, ESQ.

Nos. 1,530 & 1,531. Pair of green and blue vases, oviform, with leaves falling over the sides as handles, with paintings of children fishing, bird catching, blowing bubbles, &c. Height, 9 in. D. C. MARJORIBANKS, ESQ., M.P.

No. 1,532. Bleu de roi cup and saucer, rich gold border, painted with Venus and Cupids by Dodin, the gilding by Prevost. Date, 1782. D. C. MARJORIBANKS, ESQ., M.P.

Nos. 1,533 & 1,534. Pair of turquoise vases, dolphin handles, with landscapes and shipping, perforated tops, with high covers and raised flowers. Height, 8¾ in.

D. C. MARJORIBANKS, ESQ., M.P.

No. 1,535. Gros bleu ecuelle, painted with gods and goddesses, richly gilt by Le Guay. Date, 1774.

D. C. MARJORIBANKS, ESQ., M.P.

No. 1,536. Gros bleu cup and saucer, with gold spots (œil de perdrix), painted with shepherdess by Chabry. Date, 1769. D. C. MARJORIBANKS, ESQ., M.P.

No. 1,537. Bleu de roi cup and saucer, with medallions of soldiers and military weapons. Date, 1784.

D. C. MARJORIBANKS, ESQ., M.P.

No. 1,538. Bleu de roi cup, painted with figures in oriental costume, by Dodin, richly gilt. Date, 1774.

No. 1,539. White cup and saucer; painted with soldiers, gold borders. Date, 1766. D. C. MARJORIBANKS, ESQ., M.P.

No. 1,540. Bleu de roi cup and saucer. Subject, shepherdess, painted by Chabry. Date, 1779.

D. C. MARJORIBANKS, ESQ., M.P.

Nos. 1,541 & 1,542. Pair of blue vases and covers; painted with Watteau subjects and raised flowers. Height, 8½ in.

D C. MARJORIBANKS, ESQ., M.P.

Nos. 1,543 & 1,544. Pair of turquoise oviform vases, with flat gilt handles reaching over the top, ornamented with gilt designs; a pearl string round the stem. On ormolu pedestals. Height, 13 in. THE DUKE OF BUCCLEUCH.

No. 1,545. Clock, in form of a vase, of bleu de roi ground, with ormolu festoons and handles, the dial round the upper part. It rests on a square stand of four plaques of Sèvres porcelain, painted with Cupid holding a sun-dial, and astronomical emblems. Height, 18½ in. EARL GRANVILLE.

No. 1,546. Sèvres porcelain clock, in form of a globe; of turquoise ground; round the centre is a belt of ormolu, with scroll work, and a square opening through which the hour is seen; surmounted by a star; ormolu stand. Height, 18½ in. LORD FOLEY.

No. 1,547. Square clock, with three slabs of Sèvres porcelain, blue borders and beautifully painted corbeilles of flowers, bouquets, and festoons; mounted in ormolu. Height, 9½ in. CHARLES MILLS, ESQ.

No. 1,548. Square tea-caddy, white ground with green enamel scrolls and borders in imitation of jewels. Date, 1785. By H. Prevost. D. C. MARJORIBANKS, ESQ., M.P.

No. 1,549. Ewer and basin, and two toilet pots and covers of white ground, jewelled borders, en suite with the preceding; part of a service made expressly for Marie Antoinette. S. ADDINGTON, ESQ.

No. 1,550. Bleu de roi cup and saucer, with enamelled flower borders and imitation pearls by Prevost.
D. C. MARJORIBANKS, ESQ., M.P.

No. 1,551. Bleu de roi cup and saucer, jewelled borders.
D. C. MARJORIBANKS, ESQ., M.P.

No. 1,552. Pair of oviform white biscuit vases, wide mouths, gadroon edges, goat's-head handles, with festoons of raised flowers round the bodies; fluted stems. Height, 14½ in. MRS. ROBERT HOLLOND.

Section 10.

LIMOGES PAINTED ENAMELS.

By Augustus W. Franks, M.A., Dir. S. A.

The older mode of enamelling by the encrusted or *champ-levé* process, which had been so extensively practised at Limoges in the 12th and 13th centuries, seems to have died out in the 14th century, and it was not till the latter part of the 15th century that a new school of enamellers arose destined to throw still greater lustre on the city of Limoges. These artists, though still working on copper, employed a different mode of applying the enamel, to which they may have been led by the recent extension of enamel painting on glass ; at any rate some of the earliest of the enamellers were themselves glass painters, or related to glass painters.

The painted enamels of Limoges may be conveniently divided into four classes : 1. The early or Gothic style from about 1475 to 1530. 2. The fine style, from 1530 to 1580. 3. The minute style, to about 1630. 4. The decadence, to the termination of the manufacture in the 18th century.

1. *The Early or Gothic style.*—The enamels of this period were generally executed on stout plates of copper, nearly flat ; the back was coated with a thick and opaque layer of enamel to prevent the metal from warping in passing through the furnace. The front or surface to be painted was covered with brown enamel, and the details of all kinds painted on in opaque white. Such portions as were to appear coloured were then glazed over with transparent enamels, and the lights and details were picked out with gold. To increase the rich effect of the painting small raised discs of foil, called *paillettes*, were attached to the enamel and covered with colour so as to have the appearance of gems. The tints in these early enamels were very varied and exceedingly vivid, so as to produce the effect of illuminations. The faces are generally, however, too lilac in tone, and the white enamel is so thickly laid on as sometimes to assume the appearance of a bas-relief. The frames are generally of gilt metal, with simple mouldings, ornamented at intervals with pairs of leaves united by twisted stalks. The principal enamellers of this period were Nardon or Leonard Penicaud and Jean Penicaud. One of the most important specimens which has been preserved to us is the triptych of Louis XII. and Anne of Brittany (No. 1,654), exhibited by Mr. Danby Seymour.

2. *The Fine Style.*—Owing to the great influence of the Italian artists, who formed the school of Fontainebleau, a great and rapid change took place in French Art in the early part of the 16th century. The enamel painters were not behind the others; they sought to improve their designs and adopted a more sober and harmonious system of colouring. Many of the most successful enamels are merely painted in chiaroscuro, with light flesh tints, and occasionally a cool tone on the foreground. The use of *paillettes* was abandoned, the plates were made thinner and consequently more convex, and the enamel at the back nearly transparent. Great use was made of the designs of Raphael, which were rendered available by the engravings of Marc Antonio and his followers. The family of Penicaud still continued their labours, and some of their best works form part of this Exhibition. The greatest, however, of the artists of this, the finest period, was unquestionably Leonard Limousin, whether we look to the variety or the artistic merit of his works; some of the most remarkable of them are to be found in this collection. Pierre Reymond commenced enamelling nearly as early as Leonard Limousin; two of his earliest and finest works are the triptychs (Nos. 1,750 and 1,751), painted in 1538. Then we find Jean Court dit Vigier and three members of the Courtois family, shining chiefly in the production of enamelled services for the table. Their works, however, are somewhat florid in style and colour, though very perfect in mechanical execution. There is ample opportunity in the present collection of studying the merits of Pierre, Jean, and Martial Courtois.

3. *The Minute Style.*—Jean Courtois, by the profuse use of foil and the over-richness of his colouring, prepared the way for several enamellers, possibly his pupils, who appeared towards the close of the 16th century, and are all distinguished by a very finical execution. The principal of these is Susanne Court, who made several fine ewers and dishes. There were also four members of the Limousin family, viz. Jean, Joseph, Francois, and Leonard. Their works are usually small and their designs are frequently borrowed from the engravings of Etienné de Laulne.

4. *The Decadence.*—After 1620 the fashion for Limoges enamels seems to have gone by. We rarely find on the works subsequent to that period the devices of royal or noble personages, and seldom any specimens of such a size or workmanship as likely to have been made for people of importance. This was partly no doubt owing to change of fashion, but

also in some measure to the importation of oriental porcelain, and the introduction of the art of enamelling on gold as practised by Toutin. The enamellers of this later period are numerous, but chiefly of the families of Laudin and Nouailher. Of these Jacques Laudin produced some grisaille paintings of merit, rendered attractive by the fine glossy black ground which he employed. The later productions, especially those of the Nouailher family, are more like paintings on earthenware than enamels.

The best work on the subject of Limoges painted enamels is the "Notice des Emaux du Louvre," by Count de Laborde. It is a catalogue of the enamels in that Museum, through which is interspersed a running comment, giving a complete history of the art, while the notes contain notices of examples in other collections. This work is remarkable for the clearness of its style, the soundness of its criticism, and the minuteness of its details, and is in truth a model catalogue. An earlier and very good treatise on the subject is in the introduction to the catalogue of the Debruge-Dumenil collection, written by M. Jules Labarte (Paris, 1847). A translation of this work by Mrs. Palliser has appeared in English, under the title of "Handbook of the Arts of the Middle Ages (London, 1855). A brief sketch of the subject is given in the "Art Treasures at Manchester": Vitreous Art. Some very useful details, especially of a documentary character, are to be found in the notices, printed from time to time by M. Maurice Ardant, of Limoges, which have to a certain extent superseded his treatise "Les Emailleurs de Limoges," published in 1855.

Nardon Penicaud and his School.

The principal artists of the Early or Gothic style of enamels seem to have been Nardon or Leonard Penicaud, and Jean Penicaud, but the greater part of the enamels exhibited are by the first of these artists. The name of Nardon or Leonard Penicaud has been preserved to us by an enamel bequeathed in 1853 to the Hôtel de Cluny, and which is signed, "*Nardon Penicaud de Limoges hoc fecit prima die Aprilis anno millessimo v^c^ tertio*" [1503]. The researches of M. Ardant render it probable that he was born not later than 1474, and that he was living in 1539.* He seems to have been a man of some importance from his having painted the triptych of Louis XII. and Anne of Brittany (No. 1,654), and in 1513 he was elected Consul

* Les Penicaud, par M. Maurice Ardant, Limoges, 1858.

of Limoges. His enamels may be distinguished by the peculiarly lilac or violet tone of the flesh tints. Jean Penicaud, probably a relation of Leonard, has signed several enamels, and to him Count de Laborde attributes the Resurrection of Lazarus (No. 1,656.) On the enamels of this period may be frequently noticed imperfect inscriptions forming borders or decorations of the dresses ; a style of ornament which occurs on other works of art of the 15th century, and was derived probably from the oriental stuffs of an earlier time, striped with bands of Arabic inscriptions. They are worthy, however, of notice, as serving by the language in which they are written, to prove the French origin of these enamels, and may be useful in classing the works of the various enamellers. They are not, however, likely to contain the artists' names, as was supposed by some of the earlier writers on these subjects, who discovered in them the imaginary artist Monvearni and others.

No. 1,650. Triptych in brilliant colours, with paillettes of foil ; in the centre is the Entombment ; on the left wing the Deposition from the Cross ; on the right the Resurrection. Date about 1490. The centre is $8\frac{1}{2}$ in. by 10 in. ; the wings, $8\frac{1}{2}$ in. by $4\frac{1}{8}$. THE DUKE OF HAMILTON.

No. 1,651. Centre of a triptych painted in colours, with paillettes of foil, and representing the Crucifixion ; there is a great predominance of blue in the colouring. By the same hand, and of the same date as the last. $11\frac{1}{2}$ in. by $11\frac{1}{4}$ in. R. FISHER, ESQ.

No. 1,652. Triptych of similar style, in its original frame of gilt metal, ornamented at intervals with two little leaves and twisted stalks of metal. In the centre the Crucifixion, the figure holding up the sponge is inscribed MARCV. ; on the left wing is the Flagellation, where it may be noticed that on one of the legs of a soldier is written MARCVS ESALESOTENRC ; on the other wing is the Entombment. Centre, $7\frac{1}{2}$ in. by $6\frac{5}{8}$ in. ; wings, $7\frac{1}{2}$ in. by $2\frac{3}{4}$ in.

SAMUEL ADDINGTON, ESQ.

No. 1,653. Triptych of similar style, with its original framework. In the centre a Pietà ; on the left wing St. Katherine ; on the right the martyrdom of St. Sebastian. In the latter subject the legs of both the archers are inscribed : one ARDI COMO LION, the other MARCVS. By the same hand as the last. (From the Swaby collection.) Height, $7\frac{3}{8}$ in. ; width open, 15 in. The left wing is engraved in Shaw's "Decorative Arts of the Middle Ages."

H. T. HOPE, ESQ.

No. 1,654. Triptych composed of nine plates connected with metal bands, viz., a centre and two wings, with smaller panels above and below each. It is painted in colours of a rich tone with a few paillettes of foil. In the centre is the Annunciation, which is represented as occurring in a large hall; on the panel above are four angels playing on musical instruments, and on that below four angels worshipping. On the left wing is Louis XII., kneeling at a prie-dieu, behind him a figure of his patron saint, St. Louis; this is all within a niche, on the canopy of which are two figures with wreaths; on the smaller panels above and below are the arms of France under a crown supported by angels. On the other wing is Queen Anne de Bretagne kneeling, behind her is her patroness, St. Anne; above and below are her arms, viz., France and Brittany impaled by dimidiation and ensigned by a crown; on each side a sprig of flowers. Louis XII. married Anne, Duchesse de Bretagne, in 1499, and she died in 1513, between which dates this triptych must have been executed; it is identical in workmanship with the painting at the Hôtel de Cluny, signed by Nardon Penicaud, and dated 1503. Height, $15\frac{3}{4}$ in.; width, $18\frac{1}{4}$ in.

H. DANBY SEYMOUR, ESQ., M.P.

No. 1,655. Centre of a triptych of similar style to the last, representing the Annunciation. The colours are of a rich tone with a few paillettes of foil. It is by Nardon Penicaud, and of the same period as the last. Engraved in "Art Treasures at Manchester," Vitreous Art, pl. 9 (Preaux Collection, 227). $9\frac{1}{2}$ in. by 8 in. C. S. BALE, ESQ.

No. 1,656. Oblong panel, painted in colours, with lilac flesh tints; subject, the raising of Lazarus, who is represented issuing from a coped stone-coffin. (Debruge collection, 694; Soltykoff collection, 269). $9\frac{7}{8}$ in. by $8\frac{1}{2}$ in. This is attributed by Count de Laborde to Jean Penicaud (Notice des Émaux du Louvre, p. 147.) H. T. HOPE, ESQ.

No. 1,657. Triptych painted in colours of a peculiar tone, with brilliant yellow and blue, and unusually large figures. In the centre the Mocking of Christ; on the dress of one of the principal figures is inscribed MARC'; on the left wing the Betrayal; on the right the Flagellation; in the background are columns and windows of peculiar mottled enamels. Centre, $10\frac{1}{2}$ in. by $9\frac{1}{4}$ in.; wings, $10\frac{1}{2}$ in. by 4 in.

G. H. MORLAND, ESQ.

No. 1,658. A triptych in bright colours with gilding; in the centre, the Virgin and St. Joseph adoring the Infant Saviour; on the left wing, the Virgin, on the other the Archangel Gabriel, forming together the subject of the

Annunciation. Probably by a different hand from the others. Centre, 8 in. by 7 in.; wings, 8 in. by $2\frac{1}{4}$ in.

A. JOSEPH, ESQ.

No. 1,659. Circular medallion, $1\frac{3}{4}$ in. in diameter, painted in colours, with a border ornamented with a few paillettes of foil; it represents a half length figure of St. Jerome with the lion; on the background his initials S.I. It is set in a pax of gilt metal with Gothic tracery. Height, 5 in.

HON. ROBERT CURZON, jun.

Early unsigned Enamels.

Under this head it is proposed to group various enamels of about the same period, that is, from 1530 to 1540, which are executed in colours, and sometimes show considerable ability. They are evidently by several different hands; some of them may be early works of Pierre Reymond; others closely resemble a small plaque in the British Museum, representing the Annunciation, on the back of which is twice stamped a monogram composed of the letters T. B., ensigned by a crown. Future researches and the examination of a larger number of specimens will probably enable us to fix the names of the artists.

No. 1,660. Triptych painted in colours with foil. In the centre is the Crucifixion, an elaborate and crowded composition: on one side is a group of the Virgin and the other women; on the other, the priests and soldiers; the latter are in the costume of the 16th century. The wings are divided into two compartments; in the upper divisions are sacred subjects; in the lower, the persons for whom the triptych was made, kneeling. On the left wing is the Deposition from the Cross, below which is a gentleman in civil dress kneeling at a desk, behind him is his patron saint, an archbishop with patriarchal cross, perhaps St. Augustin. On the right wing in the upper part, is the Descent into Hell; while below, a lady is kneeling at a desk, behind her is her patron saint, St. Geneviève, holding a lighted candle, which a devil is trying to extinguish, but he is prevented from doing so by an angel. There are no armorial bearings or initials to indicate the persons represented on the wings.

This triptych is carefully painted, the flesh tints are very white, the features well executed, the hair in gold; the colours varied and brilliant, with a tendency to an olive green tone. It has been attributed to Pierre Reymond, but it differs so much from two signed triptychs by that master (Nos. 1,750 & 1,751), that it is more likely to be

a late work by Jean Penicaud the elder, whose signed paintings belong to an earlier period, but have the same tendency to a green tone. A photograph of it has appeared in the Catalogue of the Magniac collection, by J. C. Robinson, No. 108. Height, $8\frac{3}{4}$ in.; width open, $14\frac{1}{2}$ in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,661. Set of twenty-four quadrangular panels painted in colours, and heightened with gold; they represent the history of Christ, and are copied from the set of engravings by Albert Durer, known as the Little Passion. Perhaps early works by Pierre Reymond. Each panel is $4\frac{7}{8}$ in. by 4 in. H. G. GORDON, ESQ.

No. 1,662. Quadrangular plaque, probably the centre of triptych, painted in colours on a translucid ground of greenish colour. Date about 1530; probably by a master, who signed I. P. $7\frac{1}{2}$ in. by 6 in.

THE MARCHIONESS OF LONDONDERRY.

No. 1,663. Oblong casket with a top formed of two sloping and one flat surfaces. In it are set thirteen enamelled plates with the original mountings of gilt metal; the ornaments are executed in grisaille, tinted with various colours; the long plate forming the top is decorated with scrolls, on a black ground, terminating in cupids' heads; the sides have smaller panels, with a blue ground, in each of which are two or more boys playing in various ways and accompanied by French inscriptions, such as PRENES AN GRE SE PETIT DON (receive with favour this little gift), SANS MAL PANSER (without evil thought). Probably an early work by Pierre Reymond. Length, $6\frac{3}{4}$ in.; height, $4\frac{1}{2}$ in.

EARL OF HOME.

No. 1,664. A casket of similar form to the last, and probably also painted by Pierre Reymond; it is executed in grisaille, partially coloured, on a black ground. On the top are boys and a wreath; on the sides, ten subjects from Old Testament history with French inscriptions; at one the end of the cover an agnus Dei, at the other a Veronica; these are enclosed in wreaths and supported by cupids. Length, 7 in.; height, 5 in.; width, $4\frac{3}{8}$ in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,665. Another casket of similar form and by the same hand, probably Pierre Reymond; it has twelve plates of enamel, painted in grisaille, partially coloured, on a black ground, representing subjects from the Old Testament history; four of them have been restored. Length, $5\frac{7}{8}$ in.; height, $4\frac{1}{2}$ in. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,666. Another casket of similar form, the top of metal gilt, engraved with scrolls and the inscription DEUM

TIME. The rest of the casket is ornamented with busts of emperors enclosed in wreaths, very carefully painted in tinted grisaille on a black ground. Very similar to the three caskets last described and probably by Pierre Reymond. (Soltykoff collection.) Length, 6¾ in.; height, 4¼ in.; width, 4½ in. GEORGE ATTENBOROUGH, ESQ.

No. 1,667. Casket of similar form, in its original mounting, decorated with twelve enamelled plates, with figures in grisaille, tinted of various colours, on a blue ground, and accompanied by French inscriptions in gold; the subjects of the enamels are boys playing and representing scenes from classical legends; the top is of gilt metal with arabesques, This is probably painted by an artist who employed a stamp for the metal of the letters T B in monogram under a crown.

This casket is stated to have been given by Francis I. to Cardinal Wolsey, and by the latter to Henry VIII., who gave it to Anne Boleyn. By her it was presented to the Lady Worcester, from whose daughter it passed into the family of the present owner. Length, 7 in.; height, 4⅛ in.; width, 4½ in. MRS. GORDON CANNING.

No. 1,668. A casket of similar form, painted by the same hand as the last, and in the same style; it is mounted in gilt metal of the same design. The enamels are painted in coloured grisaille on a blue ground, and consist of subjects from classical romance, such as Pyramus and Thisbe, &c.; in the smaller plates at the ends of the cover are busts and inscriptions. Length, 6½ in.; height, 4¾ in.

THE DUKE OF HAMILTON.

No. 1,669. Another casket, exactly similar in form, style, and decoration, with its original mounting; the top is of gilt metal, with the inscription DEVM TIME. The subjects are painted in coloured grisaille on a blue ground, and are from classical legends, such as Orpheus, Juno, Bacchus, &c., indicated by inscriptions in French. On the semi-hexagonal plates at the end of the top are medallions supported by cupids, containing the letters R M A placed one over the other. Length, 7 in.; height, 4½ in. G. H. MORLAND, ESQ.

No. 1,670. Salt-cellar, of hexagonal form, painted in grisaille, partially coloured, on a black ground; it is very carefully executed; on the sides are busts of Hector, Ceres, Sampson, Helen and Paris; there is a shallow bowl for the salt at each end, in one a winged female head, in the other a laureate head. This is by the same hand as the caskets described under Nos. 1,663 to 1,666, and probably by Pierre Reymond. (Rattier collection.) Height, 2⅛ in.; diameter, 2⅞ in. O. E. COOPE, ESQ.

No. 1,671. An hexagonal salt-cellar, painted in grisaille

with blue details. On each side are figures illustrating the guile of woman, viz. Adam, Solomon, Aristotle, Virgil, Sisera and Jael, Samson and Delilah; in one of the bowls is a bust of Hector, in the other a bust of Jason. Probably by Pierre Reymond. Height, $2\frac{3}{4}$ in; diameter, $3\frac{1}{2}$ in.

S. ADDINGTON, ESQ.

No. 1,672. An hexagonal salt-cellar of similar style, painted on the sides with six of the labours of Hercules, the bowls are bordered with red and white roses, and contain busts. By the same hand as the last, probably Pierre Reymond. Height, 3 in.; diameter, $3\frac{3}{8}$ in.

S. ADDINGTON, ESQ.

No. 1,673. An hexagonal salt-cellar very similar to that last described; it is painted by the same hand, and ornamented with the same six labours of Hercules, some of which, however, are varied in design; the bowls have within them busts and one of them has a border of roses, the other of cornuacopiæ. Height, $2\frac{3}{8}$ in; diameter, $3\frac{1}{2}$ in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,674. Oblong casket, ornamented with five panels, painted in colours on a blue ground, and representing children playing and dancing. The painting is carefully done and very effective. No signature. The longer panels are $8\frac{1}{8}$ in. by $2\frac{5}{8}$ in., the smaller $2\frac{5}{8}$ in. square.

W. H. FORMAN, ESQ.

No. 1,675. A quadrangular tablet, on which is painted in colours the Holy Family with St. John, copied from the engraving by Marc Antonio, after Raphael, "la Vierge au Palmier." (Bartsch, xiv. 62.) Perhaps by Pierre Courtois. $8\frac{1}{4}$ in. by $5\frac{1}{2}$ in. R. FISHER, ESQ.

Jean Penicaud and his School.

There is great difficulty in classing the works of the Penicaud family, from the want of full signatures, and from their having all adopted a stamp of the same device, composed of the letters P L united in monogram and crowned, with which the metal was stamped before it was enamelled. There seem, moreover, to have been several artists of that family who bore the name of Jean, to any of whom the signature I. P. would properly belong, and there was, moreover, an enameller, Jean Poillevé, whose works have not been as yet identified. By means, however, of the series exhibited on this occasion we may be able to do something towards classifying these various enamels. The cup exhibited by the Duke of Hamilton being signed in full affords us no little assistance, showing us what was the style of Jean Penicaud, junior, and proving him to have been one of

the most skilful of the artists who rendered famous the school of Limoges. Four plaques painted by him are preserved in the Duke of Marlborough's collection at Blenheim. They represent half-length figures of *Charitas, Fortitudo, Temperantia,* and *Justicia,* painted in grisaille on various dark backgrounds; two of them are signed IA PENICAVD IVNIOR, and two of them P. I. Through the thick coat of transparent enamel at the back of one of them may be seen the usual Penicaud stamp. (*See* Catalogue raisonné of Pictures in Blenheim Palace, by George Scharf, 1862.) A plaque of a similar description, and probably one of the same set, is in the British Museum, being a half-length of *Spes* on a dark green ground (Bernal collection, 1,556). It is signed P. I. and dated 1541. Through a thick muddy coat of enamel at the back may be distinguished two impressions of the Penicaud stamp. The *Ecce Homo* belonging to Mr. Gambier Parry (No. 1,677) is signed P. I., and has a similar back of muddy enamel with the Penicaud stamp. There can be no question that the seven enamels above enumerated were painted by Jean Penicaud, junior. They are executed in grisaille partial with red shadows for the flesh, and have somewhat the appearance of mezzotints. It is not improbable that No. 1,678 is likewise by this master, as well as a portrait of Clement VII., in the Sauvageot collection (Louvre), which is signed P. I. and dated 1534. Future researches must, however, decide whether the very highly finished enamels painted in colours (such as No. 1,683), and which have at the back the Penicaud stamp, are by the same artist at a different period, or by another artist of the same family.

It has been thought better to include under this head several other enamels which are allied to those above alluded to, without however intending thereby to attribute them to the same artist.

No. 1,676. Covered tazza, of elegant form, on a foot; within the bowl is the subject of Samson and Delilah finely painted, on the cover are other scenes from the life of Samson, all in grisaille on a brilliant black ground; under the bowl are wreaths and emblems of the Passion; on the foot wreaths and trophies; within the cover are scenes, also from the life of Samson, painted in gold in *camaieu;* underneath the foot is the following inscription in gold, IOHANNES PENICAVDI IVNIOR 1539. This very remarkable enamel was formerly at Strawberry Hill. Height, 8 in.; diameter, 7½ in. THE DUKE OF HAMILTON.

No. 1,677. Quadrangular tablet, painted in grisaille, with

partial rose-coloured flesh tints; subject, the ECCE HOMO. Christ is seated on the tomb, supported by the Virgin, St. John, and St. Mary Magdalen; in the background St. Peter and another apostle; in front two angels holding the pillar and the spear. At the lower part, in gold, P. I'. (Penicaud, junior). The enamel at the back is rather cloudy, but admits of the P L stamp used by the Penicaud family being seen. $10\frac{7}{8}$ in. by $8\frac{1}{4}$ in. T. GAMBIER PARRY, ESQ.

No. 1,678. Oblong quadrangular tablet, painted in grisaille with the background and some other portions tinted with various colours of sober tones, perhaps to signify night; in the centre is a tree, at the foot of which are two vases of elegant shape, from which are springing different flowers. From the boughs of the tree hangs a shield of the arms of Gramont, ensigned with a cardinal's hat, and with the motto TVNC SACIABOR; on another scroll GABRIEL CARDINALIS DE GRAMONTE; to the right of the shield in the angle of the composition is an angel descending and bearing a wreath and palm branch, from him proceeds the word CORONABERIS; to the left of the tree is a soldier running, over his head PAVCIS QVOS ÆQV' AMAVIT JUPITER; on the other side another soldier with lance, and the inscription ARDENS EVEXIT AD ÆTHERA VIRTVS. In the background is a high hill (*grand mont?*). The figures of the two soldiers and the angel are taken from prints after Raphael, by Agostino Veneziano and Marc Antonio.

Gabriel de Gramont was the fourth son of Roger de Gramont, seigneur de Bidache in Navarre. He was first of all Bishop of Couserans, then in 1522 Bishop of Tarbes, in 1530 Archbishop of Bordeaux, in 1532 Bishop of Poictiers, and in 1533 Archbishop of Toulouse. He was a very able diplomatist; in Spain he was employed in treating for the liberation of Francis I.; he was sent to England to negotiate the divorce of Henry VIII. and Catherine of Arragon, with a view to the marriage of the English monarch with the king's sister Marguerite; and he went to Italy to arrange the marriage of Catherine de Medici with the king's son; on the 8th of June 1530 he was created a cardinal by Clement VII., and he died the 26th of March 1534. The mottoes are not very intelligible, but seem to point to the death of the prelate as having occurred, so that the date of the enamel must probably have been in 1534, or soon after.

The back of this remarkable plaque is of perfectly transparent enamel, through which is to be seen the Penicaud stamp. Photographed in the Catalogue of the Magniac Collection, No. 85. $8\frac{1}{2}$ in. by 6 in.

HOLLINGWORTH MAGNIAC, ESQ.

Nos. 1,679 & 1,680. Pair of small tablets, with a black ground, on which are represented in gold *camaieu*, two scenes from the Passion of our Lord, the Betrayal and the Last Supper. They are executed with great finish, and appear to be from Albert Durer's Passion. The enamel at the back is slightly muddy. Although without the Penicaud stamp, it is not improbable that they are by Jean Penicaud, junior. 3 in. by 2¼ in. A. J. B. BERESFORD HOPE, ESQ.

No. 1,681. An oblong casket, composed of five plates of enamel, painted in grisaille on a black ground, and set in wood. The plate at the top has a combat of horsemen and wild animals; that in front four men armed with clubs fighting lions; at the back Hercules and Omphale; at one end a forest with wild animals; at the other a bull baited by dogs. These enamels are very finely painted, and may be attributed to Jean Penicaud, junior. They are stamped at the back with the usual Penicaud mark. (From the Brunet-Denon and Delessert collections.) Length, 7½ in.; height, 6 in. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,682. Foot of a tazza, or of some object of religious use, with eight sides, on each of which is an oval medallion painted in grisaille with a subject from the Passion. The painting is very highly finished. The remainder of the space is ornamented with gilding and inscriptions describing the subjects. If not by Jean Penicaud, this fine fragment must have been painted by Leonard Limousin at an early period of his career. Height, 3½ in.; diameter, 7 in.

H. T. HOPE, ESQ.

No. 1,683. A large picture with arched top formed at present of eleven panels, but originally of thirteen; three of the lower ones have been replaced by one larger, which is the work of another master. They are painted in brilliant colours with much foil. The central plaque (11 in. by 9¼ in.) represents the Ascension; a lunette plate occupying the top has on it the Last Judgment. In circular medallions at the sides are the Annunciation, and the Descent into Hell; on the other plates are, the Nativity, the Presentation in the Temple, the Baptism, Last Supper, Entombment, and Resurrection. The plaque occupying the middle of the lowest range represents the mocking and scourging of our Lord, and is painted apparently by Jean de Court. Engraved in Du Sommerard "Arts du Moyen Age," Album, pl. xix. (Debruge collection, 726, and Soltykoff collection 226.) A very similar composition by the same artist is to be seen in the Italian Court of the Museum.

GEORGE ATTENBOROUGH, ESQ.

No. 1,684. A quadrangular tablet painted in grisaille,

with light flesh tints; subject, the Presentation in the Temple, with numerous figures. The figures are elongated, and have not the grace or artistic merits of the works of Jean Penicaud junior. The back of the enamel is clear and shows the Penicaud stamp. $5\frac{5}{8}$ in. by 4 in.

S. ADDINGTON, ESQ.

No. 1,685. A casket composed of five plates of enamel set in silver-gilt of beautiful and elaborate design, ornamented at the corners with four balls of lapis lazuli. The enamels are painted in grisaille, without flesh tints, on a black background; on each plate are two half-length figures representing sybils with their names inscribed. They are divided from each other by a stiff tree or flower in gold. In one of the angles of the top are the initials I P. This may possibly be the work of Jean Poillevé, who was a goldsmith as well as an enameller. (Bernal collection, 1,565.) Length $5\frac{3}{8}$ in.; height, $5\frac{1}{4}$ in. MARTIN T. SMITH, ESQ., M.P.

No. 1,686. A quadrangular tablet, very exquisitely painted in grisaille on a black ground. It represents the Adoration of the Magi, a rich and florid composition; in the foreground is a capital of a column on the truncated portion of which is inscribed P. M., the letters being placed one over the other, perhaps "Penicaudi manu." (From the collection of M. Defournet, Paris 1820.) 6 in. by $3\frac{3}{4}$ in.

A plaque with the same subject, and by the same artist, but unsigned, is in the collection of Colonel Meyrick, at Goodrich Court. THE DUKE OF HAMILTON.

No. 1,687. A casket composed of five quadrangular panels, painted in grisaille on a black ground, and set in silver-gilt. They represent battle subjects very carefully and minutely treated, two of them are signed I. P. The enamel is very white, and of a milky hue. This fine specimen was formerly at Strawberry Hill. Length, $6\frac{1}{2}$ in.; height, $6\frac{1}{2}$ in.

HOLLINGWORTH MAGNIAC, ESQ.

I. *Kip.*

A few very rare enamels of small size have on them letters or initials which are presumed to indicate the work of an enameller of the name of Kip, of whom nothing further is known than may be derived from his works. Only four signed pieces have been described on which the signatures vary. The enamel belonging to Mr. Magniac (No. 1,688) has the letters KIP, as was the case with a specimen in the Rattier collection. That belonging to the Duke of Hamilton is marked in the copper at the back with an oval stamp consisting of the initials I . K, below

which is a lion passant.* A fourth specimen, which is in the Louvre, has the letters KI within a G. His style is very peculiar, timid, rather hard, but highly finished. There are certain resemblances to Italian enamels. If the name be really Kip, he was probably Dutch or Flemish. In the 17th century an Amsterdam artist of the name engraved the well-known views of English houses.

No. 1,687. A quadrangular plaque painted in grisaille on a black ground with a few touches of gold; it represents an allegorical subject, known as the Calumny by Apelles, being an imaginary reproduction of the painting executed by that artist, in allusion to the false accusation brought against him by Antiphilus. This composition was drawn by Mantegna,† and engraved by Mocetto (Bartsch, xiii. p. 113, 10). To the left is seated Folly or Midas, supported by Ignorance and Suspicion, before whom Innocence is being dragged by Calumny, assisted by Envy, Ambition, and Guile; behind are Penitence and Truth; the background represents the Piazza of SS. Giovanni e Paolo at Venice. The back is of clear enamel, with a few red streaks, through which is seen a stamp, with I. K and a lion passant. (Debruge collection, 757, and Rattier collection.) $4\frac{1}{4}$ in. by $3\frac{3}{8}$ in. THE DUKE OF HAMILTON.

No. 1,688. A quadrangular plaque, on which is represented a battle, apparently between Greeks and Amazons; the foreground, and the flesh of the figures are executed in grisaille; the remainder of the figures, the horses, and other details are in gold *camaieu;* the ground is of a bluish-black enamel; at the right-hand corner is the signature KIP. The back is of clear enamel with a few red streaks like the last, but has no stamp. $4\frac{3}{4}$ in. by $3\frac{1}{2}$ in.

HOLLINGWORTH MAGNIAC, ESQ.

Leonard Limousin.

Leonard Limousin, son of François Limousin, of Limoges, was born about 1505, and was probably a pupil of Leonard Penicaud. His works are dated from 1533 to 1573. He appears to have died between January 1575 and February 1577. He was in the service of the king, and in his enamels he occasionally styles himself "Esmailleur et peinctre ordinayre de la chambre du roy." The collection

* This mark is given by M. de Laborde (Notice des Emaux du Louvre), as a lion above which the letters IK (without the stop between them), and below P; on careful examination there can be no doubt, that what appeared to him P is the leg of the lion passant.

† The original drawing by Mantegna is in the British Museum, together with a copy of it by Rembrandt.

exhibited on this occasion is very rich in this great enameller's works. One of the earliest and most important of them is the horn, painted in 1538, which is exhibited by Mr. Magniac. His portraits are among the most remarkable productions of his skill, and are here represented by no less than twenty-three specimens. Leonard Limousin varied frequently his style of painting, and adopted several different modes of applying his colours. Some of his later enamels are painted on a white ground, in employing which he anticipated Toutin, who is usually considered to have invented that mode of enamelling.

No. 1,689. Funnel-shaped ewer, painted in grisaille on a black ground. The body is divided into three portions by raised horizontal ribs; on the upper band are five medallions with heads of classical heroes and heroines, and the date 1537; on the central band, Jupiter and two Cupids, all brandishing thunderbolts; on the lowest band wreaths and masks; under the lip is a small shield with the initials LL. Height, 7⅞ in. G. H. MORLAND, ESQ.

No. 1,690. Very remarkable hunting horn formed of a cow's horn encased in enamelled copper; the case is composed of four portions united by cross bands of silver, to two of which are attached rings for suspension. The decorations on it are moreover divided longitudinally into two series, those on one side of the horn being painted in grisaille on a black ground, while those on the other are painted in colours with foil. The designs on the coloured side consist of scenes of the chase; the subject of the panel nearest to the larger end being the conversion of St. Hubert. On the grisaille side, we find in the first division David slaying Goliath, below which is inscribed DAVIT, 1538; in the second a medallion supported by two satyrs, in which is David playing on the harp; in the third a medallion with the head of Cleopatra; in the fourth a medallion with two imperial heads. This exquisite work of art bears the signature LEONARDVS LEMOVICVS, and is dated, as above mentioned, 1538. (From Strawberry Hill, 19th day, lot 48.) Length, 21 in.; diameter at widest end, 3 in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,691. A covered tazza painted in grisaille on a black ground; inside the bowl is the subject of Dido receiving Æneas, from the *Quos ego* print of Marc Antonio after Raphael. The under part of the bowl is ornamented with leaves in gold. The cover has four oval medallions with heads in profile; on a label is the date 1544. This tazza, which is unsigned, resembles the earlier works of

Leonard Limousin, but seems scarcely worthy of so great a master. Height, $7\frac{3}{4}$ in.; diameter, $8\frac{1}{4}$ in. EARL SPENCER.

No. 1,692. Upright tablet on which is represented in colours the figure of a sybil standing in a niche, SYBILA CVMANA. It is signed LL. (Preaux collection, 232.) $8\frac{7}{8}$ in. by $4\frac{1}{8}$ in.

Another sybil, apparently from the same set as this, is preserved in the Museum at Le Puy in Provence. A set of twelve sybils, in half length, signed by Leonard Limousin, and of the same date as this specimen, are in the British Museum. GEORGE FIELD, ESQ.

No. 1,693. A circular medallion painted in colours with a black ground; a head of Roma, helmeted, to left; on the edge of her shield ESPES MEA. It is set in a quadrangular plate of steel, engraved and partly gilt. Unsigned, and scarcely equal to Leonard Limousin's work. Diameter. $5\frac{1}{4}$ in. THE DUKE OF HAMILTON.

No. 1,694. Circular medallion, on one side of which is painted a portrait in grisaille on a blue ground; it exhibits a young man in richly ornamented armour, with a fleur-de-lis on the shoulder; it closely resembles the portraits of the Valois family, and represents either Henri II. as dauphin or his younger brother Charles, Duc d'Orleans, who died in 1545. At one side are the initials L. L., and the date 1539. The reverse is executed in gold *camaieu* on a black ground, and exhibits a bust of Francis I., depicted nearly full faced. Diameter, $3\frac{3}{8}$ in. A. W. FRANKS, ESQ.

No. 1,695. Quadrangular portrait of Francis I., represented in bust; he wears a white dress embroidered with gold, over which is a black dress edged with fur; his cap is black, with an ostrich feather and an *enseigne*, bearing a column and scroll; the face is painted very carefully in pink enamel, the background is a clear bright blue on foil; the back of the plate is coated with a brownish enamel. Very minutely painted, and with unusual finish. $4\frac{1}{2}$ in. by 5 in.

Francis I. was born in 1494, ascended the throne in 1514, and died in 1546. H. DANBY SEYMOUR, ESQ., M.P.

No. 1,696. Quadrangular plaque, on which is a portrait of a gentleman habited in black, with a flat black cap; in his hands he holds a white scroll, and rests them on the edge of a table covered with a green cloth. It is signed L. L., 1542. (Strawberry Hill collection.) 5 in. by $4\frac{1}{4}$ in. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,697. Quadrangular portrait of Jean de Bourbon, Duc d'Enghien, represented in half length turned to the left; his dress is of black velvet, with a gold chain and medal. He wears a black cap with a black feather, embroidered in

gold; his eyes are blue. In the right-hand corner are the initials L. L. (Soltykoff collection, 1,044.) 7 in. by $5\frac{3}{8}$ in.

Jean de Bourbon, Duc d'Enghien, was a younger son of Charles de Bourbon, Duc de Vendôme. He was born in 1528, and died from wounds received at the battle of St. Quentin in 1557. S. A. R. LE DUC D'AUMALE.

No. 1,698. Quadrangular portrait, of apparently the same person as the last; it has been considered to be that of Henri d'Albret, King of Navarre. He is represented in half length with the head to the left, and wears a black dress, embroidered with gold, and a black cap with feather. (Strawberry Hill collection.) $3\frac{1}{4}$ in. by $2\frac{1}{2}$ in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,699. Circular portrait of Marguerite, Queen of Navarre, sister of Francis I.; she is represented in a black dress and hood, and is turned slightly to the left.

(Strawberry Hill collection.) Diameter, $3\frac{5}{8}$ in.

Marguerite, the favourite sister of Francis I., was born in 1492; she married in 1509, Charles Duc d'Alencon, who died in 1525, and secondly, Henri d'Albret King of Navarre; she died in 1549. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,700. Quadrangular portrait of Antoine de Bourbon, King of Navarre; he is in quarter length, with a black dress, embroidered with gold, and trimmed with fur round the throat; over it is thrown a gold chain with a medal. He has a broad but thin beard and blue eyes, and wears a black cap and feather. In the right hand corner are the initials L. L. (Debruge collection, 703; Soltykoff collection, 1,043.) $7\frac{3}{8}$ in. by $5\frac{3}{8}$ in.

Antoine de Bourbon was eldest son of Charles de Bourbon, Duc de Vendôme. He was born in 1518, and married in 1548 Jeanne d'Albret, only child of Henri, King of Navarre, in whose right he became King of Navarre in 1555. He died in 1562. S. A. R. LE DUC D'AUMALE.

No. 1,701. Circular portrait, said to be that of Antoine de Bourbon, King of Navarre, represented in a black dress. Signed L. L. (Strawberry Hill collection.) Diameter, $3\frac{1}{4}$ in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,702. Quadrangular portrait, also said to be Antoine de Bourbon, King of Navarre. (From the Strawberry Hill collection.) Signed L. L. $4\frac{1}{2}$ in. by 4 in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,703. Quadrangular portrait of Jeanne d'Albret, Queen of Navarre, painted in colours; she has brown eyes, and wears a low dress of cloth of gold; her neck is covered with a white chemisette, embroidered with pearls; the background is blue. This enamel is unsigned. (Visconti collection, 44.) 12 in. by $9\frac{1}{2}$ in.

Jeanne d'Albret, only child of Henri, King of Navarre, by Marguerite de Valois, sister of Francis I., was born in 1531, and died in 1572. She married in 1548 Antoine de Bourbon, by whom she became mother of Henry IV. of France. S. A. R. LE DUC D'AUMALE.

No. 1,704. Quadrangular portrait of Louis de Bourbon, Duc de Montpensier; he is in half-length, turned to the left, and has long brown hair and beard, and blue eyes. His under-dress is blue slashed with white, over which is a black gown; he has a black cap with feather, on which is the letter S; the background is blue, and in the upper corners are two white columns with green wreaths twisted round them, and letters M at intervals. On the back is inscribed L. L. 1550. (Debruge collection, 702; Soltykoff collection, 1042.)

Louis de Bourbon, Duc de Montpensier, was born in 1513 and died in 1582. S. A. R. LE DUC D'AUMALE.

No. 1,705. Large oval portrait of Catherine dei Medici, painted in colours on a green ground with a blue margin. Her head is turned slightly to the left; she wears a rich jewelled head-dress, and a dark purple and gold dress, on the upper edge and sleeves of which is the monogram composed of the initials H C, as borne by Henry II., and frequently attributed to Diane de Poitiers. The same monogram occurs in her necklace. The frame of this enamel, like that of several others which formed apparently one set, is ornamented with eight plates of enamel; two long ones at the sides have on them figures painted in grisaille; two oval plates, one at the top, the other at the bottom, are in the form of masks in relief, painted in colours; the four plaques at the angles have each of them a projecting circular boss. In the present instance, two of the bosses have large initials K, the remainder of the plates being powdered with the same letter smaller; one has the initial H with a similar powdering of small letters H; the fourth has a crescent with a similar powdering of small letters H. The oval plate is 18 in. by $12\frac{1}{4}$ in.; the whole composition about 2 ft. 5 in. high.

Catherine, daughter of Lorenzo dei Medici, was born in 1519, and married, in 1533, Henry II., King of France; she died in 1589. H. DANBY SEYMOUR, ESQ., M.P.

No. 1,706. Large oval portrait of a young lady, represented in half length, turned to the left; she wears a white dress with embroidery in gold, a thin chemisette, open in front, and a necklace of pearls and jewels; her eyes are light grey. The enamelled plate is slightly concave, with a moulded margin. The background is blue, and the margin

is black, ornamented with coloured jewels, one of which is inscribed L L. 1557, while near her left shoulder is written L L. 1556. The frame is similar to the last, but the corner plates are entirely black, with heads painted in grisaille on the bosses. Engraved in "Art Treasures at Manchester," Vitreous Art, pl. 21. The oval plate is $17\frac{3}{4}$ in. by $12\frac{5}{8}$ in., and the entire composition is 2 ft. 5 in. high.

This portrait has been stated to be that of Elizabeth of France, daughter of Henry II., who married, in 1559, Philip II. of Spain, but inasmuch as that princess was not born till 1545, she would only be eleven years old in 1556, and could not therefore be the original of the portrait.

H. Danby Seymour, Esq., M.P.

No. 1,707. Large oval portrait of a lady of middle age with very marked features, an aquiline nose, and light grey or blue eyes. She wears a white dress embroidered with figures and arabesques in gold, an open chemisette embroidered with pearls, and a necklace of pearls and jewels; the background is blue with a darker blue edge, the lowest part of the oval is filled in with the representation of the edge of a table covered with a green cloth, on the right side of which is inscribed LL. 1557. The framework is similar to the last, but the plates in the corners have blue bosses with heads painted in grisaille. The large plate is $17\frac{1}{2}$ in. by by $12\frac{3}{4}$ in. The whole composition is 2 ft. 5 in. high.

This enamel is considered by Count de Laborde to represent Marguerite, Queen of Navarre, sister of Francis I., and it unquestionably resembles her in features, although the chin is less pointed. The chief difficulties, however, are that Marguerite died in 1549, eight years before the enamel was painted, and she is represented as of a middle age in the costume of the court of Henry II.

H. Danby Seymour, Esq., M.P.

No. 1,708. Large oval portrait of an aged ecclesiastic with a short white beard and whiskers, and brown eyes; he wears a red dress, and a red square cap over a dark blue skull-cap. The background is blue with a darker blue edge; in the lower part is shown part of a table with green cloth. The frame is similar to those already described; the grisaille figures hold olive branches; the corner plates are black, with blue bosses, on which are busts in grisaille. No signature. The large plate is $18\frac{1}{4}$ in by $12\frac{7}{8}$ in. The whole composition is 2 ft. 5 in. high.

This portrait has been considered to represent Jacques Amyot, the well-known translator of Plutarch. But this distinguished writer was not born till 1513, so that at the date of these enamels, 1556 or 1557, he would only have

reached his 44th year, far too young for the original of this portrait. H. DANBY SEYMOUR, ESQ., M.P.

No. 1,709. Large oval portrait of Charles de Lorraine, Cardinal de Lorraine, who is turned slightly to the right, and has brown moustaches and whiskers and blue eyes. He wears the red dress and cap of a cardinal. The background is blue. The frame is similar to the others already described; the figures at the sides hold wreaths; the plates at the corners are black, with blue bosses, on which are busts in grisaille. The large plate is $18\frac{3}{8}$ in. by $12\frac{5}{8}$ in. The whole composition is 2 feet 5 in. high.

Charles de Lorraine was second son of Claude de Lorraine, Duc de Guise, by Antoinette de Bourbon; he was born in 1524; made a cardinal in 1547, and died in 1574. H. DANBY SEYMOUR, ESQ., M.P.

No. 1,710. Large oval portrait of Louis de Lorraine, Cardinal de Guise, who is turned to the right. He has very fair hair, a short rounded beard and moustache, and blue eyes. He is dressed as a cardinal in red robes and a red cap. The back ground is blue; in the lower part of the picture is the usual table covered with a green cloth. No signature. The frame has been restored from those already described, but the two side plates are ancient, being figures of women painted in colours with a gold ground. If by Leonard Limousin they are of a somewhat later dater than the portrait. There is a photograph of this enamel in the Catalogue of the Magniac collection. The large plate is 18 in. by 12 in.; the whole composition is 2 feet 5 in. high.

Louis de Lorraine was third son of Claude de Lorraine, Duc de Guise, and younger brother of the Cardinal de Lorraine. He was born in 1527, created a cardinal in 1553, and died 1578. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,711. Large oval portrait of a lady, with her head turned to the left; she is fair, and has light blue eyes, and small curls of light hair; her age would appear to be between 40 and 50. She is dressed in black trimmed with white fur, and has a black and white head-dress; across her bosom and along the upper edge of the dress is placed a large string of pearls. The background is blue, with a black edge. The frame, like that last described, is a modern restoration, but one of the enamels at the side is ancient, and represents a female figure, painted in colours with a gold ground. No signature. A photograph of this enamel has appeared in the Catalogue of the Magniac collection. The large plate is 18 in. by 12 in.; the whole composition, 2 ft. 5 in. high.

This portrait has been considered to be that of Anne d'Este, Duchesse de Guise, wife of François, Duc de Guise. That lady was not, however, born till 1531, and would not, at the date of these enamels, have been more than 26 years of age, far too young for the person represented. Nor does the stiff and somewhat formal character of the face accord with the description of the Duchesse as given by Brantôme, or the portrait of her engraved in Niel. This is probably a portrait of a princess of the House of Guise, possibly Marie de Guise, mother of Mary, Queen of Scots, who, being born in 1515, would in 1557 have attained the age of 42 years.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,712. Small oval portrait representing a lady in three-quarters length; the head turned to the left; her hair is brushed back and covered with a close fitting cap; her eyes are blue; she wears a low black dress, above which is a chemisette embroidered in red, with lozenges enclosing a monogram composed of the letters P N E, or P M E; the ground is black, with gold ornaments. (Brunet-Denon collection.) Height, $6\frac{3}{4}$ in.; by $5\frac{1}{2}$ in. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,713. Circular plaque painted in grisaille on a black ground, with gold arabesques and ornaments. It represents Venus pressing her breasts and surrounded by cupids; after a design by Rosso. In one corner is *Abundantia* reclining on an urn, which is inscribed L L. (Visconti collection.) Diameter, $10\frac{3}{4}$ in. H. T. HOPE, ESQ.

Nos. 1,714 & 1,715. Two oblong oval panels, painted in colours, of similar size and decoration, probably portraits of François, Comte d'Escars, and his brother Jacques; on the first (No. 1,714) is represented a man in armour kneeling to the right at a desk, on the end of which are his arms on a square shield or banner. On the ground before him is a helmet and a pair of gauntlets. The arms are gu. a pale vair, being those of the noble family of de la Peruse or d'Escars. The other panel (No. 1,715) represents a man in a dark brown gown kneeling to the left at a desk, on which is a shield with the arms of d'Escars, differenced by a very narrow bordure arg. Both the enamels are unsigned, but are evidently by Leonard Limousin, about 1560. Size of each, $13\frac{1}{4}$ in. by 10 in.

There is no great difference of age between the persons represented, and there is a strong family likeness, making it probable that they are two brothers. At the period in question there were three branches of the family of d'Escars, represented respectively by the Comte d'Escars, the Prince de Carenci of the Vauguyon branch, and the Seigneur de St. Bonnet. An examination, however, of the state

of the several families renders it probable that the persons here represented are François d'Escars, Comte d'Escars, Lieutenant-General of the Government of Guyenne, who, in 1578, was made a Knight of the St. Esprit; and his third brother, Jacques d'Escars, who had inherited his mother's property, the Seigniory of Merville, and who was Grand Seneschal of Guyenne, an office rather of a legal than a military description. There were two other brothers in this family, but both of them ecclesiastics, viz., the Bishop of Langres and the Cardinal de Givry.

BARON MAYER DE ROTHSCHILD.

No. 1,716. Oval portrait, on a concave plate with rim in relief; it is painted in colours, and represents Charles IX., king of France. He is standing at full length, turning slightly to the right, and resting his left hand on a helmet, which is placed on a richly carved piece of furniture. He wears a white dress, embroidered in black, and a short black cloak with gold embroideries; on his head is a black cap with an ostrich plume; on each side of his head is a looped-up curtain; on the floor are the initials L. L., and the date, 1573. 12 in. by 9 in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,717. Oval portrait, the companion to the last, representing Elizabeth of Austria, queen of Charles IX. She is depicted standing at a table, on which are a vase and a book; in her right hand she holds a fan, in her left her gloves. Her costume is very rich and elaborate, consisting of an under dress of white, with broad bands of embroidery and jewels down the front; over this is worn an open robe of rich brocade, with fur on the edges; behind her is a looped-up curtain; on the vase is inscribed L. L., 1573. 12 in. by 9 in. HOLLINGWORTH MAGNIAC, ESQ.

A pair of oval portraits, similar to these, and dated in the same year, are in the collection of the Vicomte de Janzé, Paris.

No. 1,718. Large quadrangular plate, painted in grisaille, slightly tinted with colours on a black ground. This remarkable painting represents six acrobats forming a group. It is unsigned, but from the masterly execution, it may be attributed to Leonard Limousin. An engraving, apparently from this very enamel, appeared in Landon, Annales du Musée (1812), tom. iii. p. 65, at which time the enamel was in the collection of M. Cambry. It is attributed by Landon to Jean Cousin. 17 in. by 12 in. H. T. HOPE, ESQ.

No. 1,719. A tablet, painted in colours on a white ground, and representing the funeral of Psyche, from the engraving of Marc Antonio after Raphael; it is executed in a pure,

broad style, and from its peculiar colouring is doubtless a late work of Leonard Limousin. (Rattier collection.) 10⅜ in. by 6 in. THE DUKE OF HAMILTON.

C. N.

The name of the artist who employed these initials is unknown, though it is not improbable that he belonged to the Noailher family, whose members became subsequently well-known enamellers. A rhyme of the 16th century, noticed by M. Ardant, mentions the Noailhers as living near the Courtois. The dates of 1539 and 1545 have been found on his works. In general design and in tone of colouring they resemble some of the earlier works by Leonard Limousin, but they are inferior in drawing and execution. His figures have so much action as to become grotesque, the eyes start out of the heads, and the grisaille has a tendency to a lilac grey. His enamels have frequently a rich green and a fine turquoise blue; they are principally objects for domestic use, such as ewers and salt-cellars.

No. 1,722. An ewer of funnel shape, painted in grisaille on a black ground; on the upper band are four heads in medallions; on the next band two cupids, fruit trees, and scrolls; below are masks and wreaths; the cross bands and borders are of brilliant blue and green; below the lip is a gilt shield, on which may be distinguished the initials C. N. Height, 7½ in. G. H. MORLAND, ESQ.

No. 1,723. An ewer of a similar form and decoration, with its original cover; on the upper band are four medallions with busts; on the lower, Samson and the lion, &c.; on the cover medallions with heads of Hercules, Jason, and Juno. No signature. Height, 8½ in.
HOLLINGWORTH MAGNIAC, ESQ.

No. 1,724. An hexagonal salt-cellar, painted in colours on a black ground; on the sides are various love scenes; in the bowls busts of Jupiter and Juno. Unsigned. Height, 3 in. S. ADDINGTON, ESQ.

No. 1,725. An hexagonal salt-cellar, painted in colours on a black ground in similar style to the last; the designs on the sides are curious, illustrating the favourite subjects from the Ages of Man. They are as follows: a fool or jester:—"Il semble au villart [viellard] par abuz que les ieulz daymer soyent perduz." 2. Fortune:—"Tout par fortune le monde (a globe) va." 3. A middle-aged man in rich dress:—"Et moy tel que ie suys ie le faiz quant je puys a 50 ans." 4. Middle-aged woman holding a rosary:—"Quant on le me presante ie le prens en paciance a 40 ans." 5. Old

man leaning on a stick :—"Helas Iesus vray Dieu de grace le ieu daymer faict on encore a 80 ans." 6. Old woman leaning on a stick :—"Quant du ieu daymer me souvient la larme aux ieulx me vient a 70 ans." Within the bowls are busts of Paris and Helen. Unsigned. Height, 3 in.

HOLLINGWORTH MAGNIAC, ESQ.

Pape.

There are a certain number of enamels, generally painted in grisaille, on which appear various letters and monograms, such as MD, MD (with small I in D), MDPP . M.PAPE, MDPAPE, which are generally classed for convenience under the name of Pape. Count de Laborde considers that he has discovered the artist who employed these monograms in Martin Didier, whose name occurs in the accounts of the kings of France for 1599, with the addition "Esmailleur de sa majesté," a post from which he seems to have retired in 1609. The chief difficulty of this explanation is that all the enamels which bear these marks belong to an earlier period, not later than 1540 or 1550, and no later enamels such as we should expect to find in the case of the king's enameller have been brought to light. Nor is it certain that Martin Didier painted on copper in the style of Limoges.

No. 1,726. Triptych composed of fourteen panels of various sizes, painted in grisaille on a black ground. The central part is composed of eight plates, and represents the preaching of St. John Baptist, all represented under an elaborate canopy. On the left wing is the Baptism of our Lord, on the other the Decollation of St. John Baptist. Some of the plates are signed M.D. (with small I in D) PP., others M.D. (with small I) only. The five principal plates are $9\frac{1}{2}$ in. by 7 in.; the upper plates are 8 in. high. (From the Manfrini collection?) CAPTAIN LEYLAND.

No. 1,727. An oblong tablet, painted in grisaille, without flesh tints; subject, a battle between the Centaurs and Lapithæ. It is signed MDPP, the two first letters being joined in a monogram. (From the collection of M. Defournet, Paris.) 6 in. by $3\frac{1}{2}$ in. THE DUKE OF HAMILTON.

Enamels of the Penicaud School.

Several unsigned works are to be met with in collections some of which possess great artistic merit, and may be classed among the best productions of the Limoges school. They resemble one another in style, though they are unequal in execution, and are probably the works of several artists. They are usually attributed to the Penicaud

family, and the best of them are classed under the name of Jean Penicaud iii. by Count de Laborde. Till, however, signed specimens have been discovered, no little uncertainty must remain as to the painters of them. Some of them resemble the later productions of Leonard Limousin, and especially the dish, painted by him in grisaille on a blue ground, dated 1562, which is preserved in the Hôtel de Cluny. It is, therefore, possible that these are by Leonard Limousin, and that they belong to the period from 1562 to 1568, of which no signed enamels have been hitherto brought to light. Like the dish in question, they are frequently painted on a blue ground. It is not improbable that too early a date has been usually assigned to them. A plate of this class, ascribed by Count de Laborde to an anonymous artist of the Penicaud school (Musée du Louvre, 180), represents the occupations of the month of June, after an engraving by Etienne de Laulne, which was not published till 1569.

No. 1,728. Plate painted in colours, subject, a fanciful classical bust to the right, with green wreath, golden hair, and brown dress; the ground blue. The border is ornamented with interlaced work in gold, and four green medallions with figures in gold; at the back is a panel ornamented with cupids, and enclosing a female bust; in the edge are four cameo medallions. Diameter, $7\frac{3}{4}$ in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,729. Circular dish painted in grisaille, on a black ground, with slight flesh-tints; subject, the Rape of Helen, after Raphael. In the border are four cartouches, enclosing designs in gold *camaieu;* on the back is a medallion with a head of PALLAS, and four small ovals, painted in a sketchy manner with satyrs; perhaps, by Pierre Penicaud. Diameter, $17\frac{1}{2}$ in. D. C. MARJORIBANKS, ESQ., M.P.

No. 1,730. Circular dish painted in grisaille, on a black ground, by the same hand as the last, perhaps Pierre Penicaud. Subject, Gathering of Manna; border with medallions in grisaille and cameos; on the back are arabesques and a female bust. Diameter, 17 in.

D. C. MARJORIBANKS, ESQ., M.P.

No. 1,731. A circular plaque, painted in grisaille on a black ground, with slightly tinted flesh; Diana hunting. Diameter, $10\frac{5}{8}$ in. H. DANBY SEYMOUR, ESQ., M.P.

No. 1,732. Tazza, painted in grisaille on a black ground, with flesh tints; inside the bowl is the Judgment of Paris, after Raphael; underneath, four masks and cartouches. Height, $5\frac{1}{2}$ in.; diameter, $7\frac{1}{2}$ in. REV. THOMAS BERNEY.

No. 1,733. A plate, painted in grisaille on a blue ground,

uncertain subject; on the back, the head of an emperor. VESPASIAN IMP. PON. TR. POT. OS. II. Diameter, $8\frac{5}{8}$ in.

EARL OF STAMFORD.

No 1,734. A plate, painted in grisaille on a blue ground; subject, the giving of the tables of the Law to Moses; in the border are four sketchy cameos; at the back is a female head in profile, and four cameos. Diameter, 8 in.

EARL SPENCER.

No. 1,735. A plate, painted in grisaille on a blue ground; Venus in her car, from the *Quos ego* print illustrating the Æneid, engraved by Marc Antonio from the designs of Raphael; on the back a female bust in panel work, and two satyrs. Diameter, $7\frac{3}{4}$ in. REV. THOMAS BERNEY.

No. 1,736. An ewer, with oviform body, painted in grisaille on a blue ground. On the upper part are masks and festoons; on the lower a marine subject, with Neptune, Amphitrite, &c., partly adopted from an engraving by Agostino Veneziano, after Raphael. (From Strawberry Hill.) Height, $11\frac{1}{4}$ in. HOLLINGWORTH MAGNIAC, ESQ.

Nos. 1,737 & 1,738. Pair of oval salt-cellars, painted in grisaille on a blue ground, one with slight flesh tints, the other without. Within the bowls are busts of Minerva and Juno, PALLAS and IVNE; on the sides of one of them is the Temptation of Adam and Eve, and the making aprons of fig leaves; on the other, the sacrifice of Noah. Height, $3\frac{1}{2}$ in.; length, $4\frac{1}{2}$ in. HOLLINGWORTH MAGNIAC, ESQ.

Nos. 1,739 & 1,740. Pair of tall candlesticks painted in grisaille on a blue ground; the nozzles are quatrefoil-shaped and decorated with male and female figures; the two portions below them are ornamented with cupids' heads and masks; below these are vase-shaped knops, on which are cupids with flesh tints; the square pieces below the knops are painted with figures enamelled in colours on a white ground; the bases are decorated with the meeting of Abram and Melchisedec, and the drunkenness of Noah; the lower edges have red scrolls on a white ground. The peculiar painting on a white ground is characteristic of some of the later works of Leonard Limousin, by whom it is probable that these specimens were made. Height, 14 in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 1,741. A salt-cellar with balustre stem and spreading foot; painted in grisaille on a blue ground with love scenes. The upper part is much restored. Height, $4\frac{1}{4}$ in.

MESSRS. HUNT AND ROSKELL.

No. 1,742. Tazza painted in grisaille on a blue ground; inside is the appearance of God to Abraham, with light flesh tints; outside masks and scroll work; on the foot Diana hunting. Height, $6\frac{5}{8}$ in.; diameter, $7\frac{1}{4}$ in. The

cover has four medallions in blue, with busts, between figures of Faith, Charity, &c. painted in grisaille on a black ground; it does not belong to the tazza.

G. H. MORLAND, ESQ.

No. 1,743. Shallow tazza with eight lobes sunk in the bowl: in which are painted, in grisaille, eight of the labours of Hercules; on the outer edge is a guilloche pattern in lilac. Probably painted by C. N., and certainly by the same hand as the ewer and dish in the Italian Court (Nos. 2,160, 2,161). Height, $2\frac{1}{2}$ in.; diameter, $8\frac{1}{4}$ in.

JOSEPH MARRYAT, ESQ.

No. 1,744. Quadrangular tablet, painted in grisaille on a black ground; subject, the Resurrection; it is treated somewhat carelessly, though on the whole effectively; perhaps by Pierre Penicaud. Height, $9\frac{1}{4}$ in. by $6\frac{1}{2}$ in.

SIR C. WENTWORTH DILKE, BART.

No. 1,745. Casket composed of five enamelled plates, set in black wood; they are painted in grisaille, with flesh tints, on a black ground; subjects from the life of Daniel. Probably by Pierre Penicaud. The top, 3 in. by $1\frac{7}{8}$ in.; the back and front, 3 in. by $1\frac{5}{8}$ in; the ends, 2 in. by $1\frac{5}{8}$ in.

G. H. MORLAND, ESQ.

No. 1,746. A casket formed of five quadrangular plates of enamel set in gilt metal. The enamels are painted in blue on a light turquoise ground with high lights in white; they represent subjects from the life of Moses. The larger side plates are $3\frac{1}{2}$ in. by $1\frac{8}{10}$ in.; the smaller 3 in. by $1\frac{8}{10}$ in.

G. H. MORLAND, ESQ.

Pierre Reymond.

Pierre Reymond, son of Jacques Reymond of Limoges, was in 1530 a married man, and cannot, therefore, have been born later than 1510. The earliest date* that has been found is 1538, the latest 1581. His works, ranging over so long a period, are very numerous, but the earlier specimens are equal, if not superior, to most of the others, as if later in life he sacrificed artistic excellence for rapidity of execution. He chiefly painted in grisaille, and does not seem to have ever adopted the use of foil. He is known to have been living in 1584.

No. 1,750. Triptych painted in colours; in the centre are represented the three Maries weeping over the dead body of Christ, after Raphael; (*see* Landon; Œuvre de Raphael, No.

* M. Ardant quotes a tazza dated 1534, which is, however, an error for 1554 into which he has been led by the careless lettering of an engraving in Du Sommerard "Arts du Moyen Age," Atlas, ch. ix. pl. iv.

297, and Bartsch, xiv. p. 43 ;) in the lower part P . R in gold. On the left wing a figure of a prophet, DANIEL PROFETE, standing under a canopy painted in brown, heightened with gold ; on the pediment and base are figures and arabesques in *camaieu ;* the prophet holds a scroll, O VOS ONES QVI TRANSITIS PER VIAM ATENDITE ET VIDETE SI EST DOLOR SIMI ; on the upper part in gold, P.R. 1538. On the right wing an apostle with white beard, holding a scroll, CHRISTVS PASSVS EST PRO NOBIS VOBIS RELINQVENS EXENPLVN. This is under a similar canopy to the last, drawn in a rich, golden brown, touched up with gold, and shaded with darker brown ; in the upper part P. R. in gold. Centre $7\frac{3}{4}$ in. by $6\frac{1}{2}$ in. ; sides $7\frac{3}{4}$ in. by $2\frac{3}{4}$ in. THE DUKE OF HAMILTON.

No. 1,751. Triptych in colours painted in a very similar style to the last. In the centre the Virgin and Child, enthroned, the latter holding out a crown and scroll towards a kneeling abbess ; on the scroll VENI DILECTA MEA VENI CORONABERIS ; the abbess is in a black dress, and is kneeling at a desk ; on the edge of her dress is inscribed VIVE MADME LOYSE DE BOVRBON ; before her are the arms of France with a baton peri for Bourbon, and accompanied by a crozier ; on a tablet below is NOTRE ESPOER EST EN VOVS BOVRBON. Behind the abbess is her patron St. Louis in the dress of the 16th century, and decorated with the Order of St. Michel, he holds a scroll inscribed ISTA EST SPECIOSA INTER FILIAS. On the other side is St. John the Evangelist standing, holding a scroll CVIVS MEMORIAM BENEDICTIONE EST ET ERIT IN CECVLV̄ CECVLI. On the floor is written P.R. On the left wing is a prophet with scroll, HEC EST ILLA DVCIS ROSA QVI TRANSITIS INCLINATE ; at the top 1538, at the bottom P.R. On the right wing an aged figure with scroll, PVLCRA NIMIS DECORA FACIE, at the top P.R. and pensées or love knots, at the bottom FECT 1538. Both the figures on these wings are identical with those on the triptych last described, and have canopies executed in a similar manner in brown and gold. Centre $8\frac{1}{2}$ in. by 7 in. ; sides $8\frac{1}{2}$ in. by $3\frac{1}{16}$ in.

Louise de Bourbon, daughter of François de Bourbon, Comte de Vendôme, by Marie de Luxembourg, was born in 1495. She became a nun of Fontevrault in 1510, and was made Abbess of Origny in 1511 ; then of Poitiers in 1533, and finally Abbess of Fontevrault in 1534 ; she died in 1575.

BARON GUSTAVE DE ROTHSCHILD.

No. 1,752. Quadrangular tablet, painted in grisaille on a black ground, with light washes of colour, the virgin and child on clouds, SANCTA MARIA ; above are two angels holding a crown ; below a tablet with the initials Y. E., probably

those of the person for whom the enamel was painted; on one side P. R. in black. $5\frac{1}{8}$ in. by $3\frac{3}{4}$ in.

S. ADDINGTON, ESQ.

Nos. 1,753 & 1,754. Pair of hexagonal salt-cellars, of highly finished workmanship, painted in grisaille on a black ground, with the labours of Hercules; in the bowls are male and female busts; they are both signed P. R., and were probably painted about 1540. (Soltykoff collection, 508.) Height, $2\frac{7}{8}$ in.; diameter, $3\frac{5}{8}$ in. S. ADDINGTON, ESQ.

No. 1,755. Funnel-shaped ewer, decorated in grisaille on a brilliant black ground, without any flesh tints. It is divided into two bands; on the upper the story of Acteon changed into a stag and devoured by his own dogs, ACTEVM; on the lower, a triumph of a boy Bacchus, BAQVS; on the car the initials P. R., the inside is painted pink. This ewer is remarkable for the fineness of its painting and its brilliant glaze. (Irisson and Humann collections.) Height, $8\frac{1}{8}$ in.

S. ADDINGTON, ESQ.

No. 1,756. Quadrangular plaque, painted in grisaille on a black ground; the car of Venus, from one of the smaller subjects of the print, after Raphael, by Marc Antonio, known as the *Quos ego*. $6\frac{3}{8}$ in. by $3\frac{5}{8}$ in.

REV. THOMAS BERNEY.

No. 1,757. Ewer with oviform body, painted in grisaille, without flesh tints; on the upper band are two medallions, with busts, two cupids, dogs, &c.; below this scenes of the chase. At the lower end of the handle is a mask in relief. Although unsigned, this fine ewer appears to be by Pierre Reymond, and probably of the same period as the two specimens last described. Height, $10\frac{1}{4}$ in.

G. H. MORLAND, ESQ.

No. 1,758. Shallow tazza on foot, painted in grisaille on a black ground, with very faint flesh tints; subject, the Gathering of Manna; on one side of the foot P. R.; on the other the date 1556. Height, $3\frac{1}{2}$ in.; diameter, $8\frac{3}{8}$ in.

ROBERT NAPIER, ESQ.

No. 1,759. Shallow tazza on foot, painted in grisaille; subject, the Triumph of Galatea, after Raphael; no signature. Height, $3\frac{5}{8}$ in.; diameter, $6\frac{3}{4}$ in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,760. Shallow tazza with cover, painted in grisaille on a black ground, without flesh tints; in the centre, Jupiter, Mercury, and Venus within the Zodiac, taken from a part of the large engraving by Marc Antonio, after Raphael, known as the *Quos ego*. The foot is ornamented with trophies and wreaths; the cover has four oval medallions in relief, on which are busts; in the spaces between them,

cupids with fruit; towards the top is a small shield, with the arms of the City of Paris, gu., a ship in full sail arg. It is dated on the cover P. R. 1550. A photograph of this tazza is in the Catalogue of the Magniac collection, No. 113. Height, $6\frac{3}{4}$ in.; diameter, $6\frac{1}{2}$ in. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,761. Circular dish, with a central boss for ewer, painted in grisaille on a black ground; subject, Moses judging the people, EXODE 17; on the boss is a female bust; at the back are cartouches and masks, among which may be seen the signatures P. R. and PIERE REXMON; also the date 1559 twice repeated. Diameter, $18\frac{1}{4}$ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 1,762 to No. 1,773. Complete set of 12 plates, painted in grisaille on a black ground, with slight flesh tints; they represent the occupations of the 12 months, with the zodiacal signs at the top of each, and the name of the month. They are signed P. R. 1559 with one exception (October) in which appears the enameller's name more fully, P. REXMON; at the backs of each are masks and strapwork in grisaille. The occupations are as follows: (1,762), January,—the fire-side; (1763), February,—a feast; (1,764), March,—hunting; (1765), April,—love-making; (1,766), May,—two lovers riding; (1,767), June,—sheep-shearing; (1,768), July,—hay-making; (1,769), August,—reaping; (1,770), September,—wine-making; (1,771), October,—sowing; (1,772), November,—baking; (1,773), December,—killing the pig. Diameter, 7 in. BARON LIONEL DE ROTHSCHILD, M.P.

Nos. 1,774 & 1,775. Two plates, painted in grisaille, with the occupations of the months of February and March, with the signs of the zodiac. FEVRIER is symbolised by two figures warming themselves (in the set last described this is January); MARS is represented by two figures riding (in the other set this is May). They are dated in front P. R. 1561; the backs are ornamented in grisaille with busts, and have each of them the date 1561 twice repeated.

JOSEPH MARRYAT, ESQ.

Nos. 1,776 & 1,777. Two plates, painted in grisaille, part of a set symbolising the months; on one are two figures riding, and the zodiacal sign Leo (July); on the other wine-making, with the sign Sagittarius (November); in the borders of each is a coat of arms, viz., az. a chevron, or, in base a lamb ppr., on a chief gu., three estoiles or. This coat is not correctly drawn, but is probably intended for that of Seguier, for Pierre Seguier I., President à mortier. Several sets appear to have been executed for the President; 11 plates of two different sets are preserved in the Louvre. On the backs are busts, the initials P. R., and the date 1566. Diameter, 8 in. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,778. Ewer with oviform body, painted in grisaille on a black ground, with flesh tints; on the upper part, a combat of Centaurs and Tritons; on the lower, the Proclamation of Joseph as ruler over Egypt, GENESE XLI.; on the mouth are the initials P. R. Engraved in Shaw's Ancient Furniture, pl. lxx. (Utterson collection.) Height, 12½ in.

S. ADDINGTON, ESQ.

No. 1,779. A similar ewer, painted in the same style. On the upper part a bacchanalian procession of boys; below, Joseph interpreting the dream of Pharaoh, GENESES XLI.; the inside of the mouth is white, with coloured flowers. It is unsigned, but evidently by Pierre Reymond. Height, 11¾ in.

D. C. MARJORIBANKS, ESQ., M.P.

No. 1,780. A similar ewer, painted in the same style; on the upper part, a bacchanalian procession; on the lower, the Destruction of Pharaoh in the Red Sea, indicated by the inscription EXODE XIII. PHARAON; on the foot an heraldic device with the letters P. L. No signature. Height, 11¾ in.

BARON LIONEL ROTHSCHILD.

No. 1,781. Ewer, with oviform body and projecting lip, painted in grisaille; on the upper part terminal figures, &c.; below, the Feast of Belshazzar, indicated by the inscription MANE THETEI PHARES; on the foot masks and wreaths; within the mouth, P. R. in gold. Height, 12 in.

D. C. MARJORIBANKS, ESQ., M.P.

Nos. 1,782 & 1,783. Pair of salt-cellars of a circular form, with spreading foot, painted in grisaille on a black ground; the bowls are ornamented with classical busts in profile, surrounded by wide margins with strapwork and recumbent figures. On the sides of one of the salt-cellars is a bear hunt; on the sides of the other, a stag hunt. On each of them is inscribed "Prenes en gre se pet don;" underneath, are the letters P. R. in gold. (Didier Petit collection, 99, 100.) Height, 4½ in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,784. Salt-cellar of a baluster form, painted in grisaille, without flesh tints, on a black ground; on the bowl is a helmeted head; on the knop marine deities; and on the base a bear hunt. It is signed P. R. (Didier Petit collection, No. 97.) Height, 4⅛ in.

G. H. MORLAND, ESQ.

No. 1,785. Salt-cellar of a similar form, painted likewise in grisaille on a black ground, but with flesh tints; in the bowl is a female bust; on the knop, marine deities; on the foot, the Creation of Adam and of Eve, and the Temptation, GENESE II. ET III.; also the arms az., a swan or goose arg., crowned, or, in base a mullet, or. Unsigned, but evidently by Pierre Reymond. Height, 4⅜ in.

G. H. MORLAND, ESQ.

No. 1,786. Vase-shaped salt-cellar, with its cover, painted in grisaille on a black ground; within the bowl is a laureate bust; on the bowl four medallions with busts; on the foot, Venus in her car appearing to Æneas, whose name is inscribed above; on the cover, cupids and arabesques. Height, $7\frac{1}{4}$ in. JOSEPH MARRYAT, ESQ.

Nos. 1,787 & 1,788. Pair of tall candlesticks, painted in grisaille, on a black ground: they have quatrefoil-shaped nozzles, ornamented with terminal figures; below these are balustres, and then knops painted with marine deities; the bases are spreading, and one of them is decorated with the subject of the Brazen Serpent, the other with the Worship of the Golden Calf. Signed P. R. BARON LIONEL ROTHSCHILD.

No. 1,789. Circular dish, with a projecting boss to support an ewer in the centre, in which is set a medallion in metal; the subjects are painted in grisaille, and symbolize the Fall of Man, with explanatory inscriptions. It is signed P. R. 1570. The border is decorated with arabesques and satyrs, among which the initials P. R. in gold. On the back are fine masks, cupids' heads, and strap-work. The back of the metal medallion is filled in with a small circular enamel, with a bust of Augustus, IMPERATOR OCT. Diameter, $17\frac{3}{4}$ in. D. C. MARJORIBANKS, ESQ., M.P.

Jean Court dit Vigier.

Jean Court dit Vigier was, it appears, the son of a goldsmith of the name of Jean Court, who had died before 1541. As early as 1536, he was employed in making plans of estates for legal purposes, some of which have been preserved. He is supposed by M. Ardant to have died about 1583. His enamels, singularly enough, are dated only in the years 1555, 1556, and 1557. He rarely painted in colours, and no specimens other than in grisaille were known to Count de Laborde, when he published the Notice des Emaux du Louvre; since then, two coloured specimens have been found, the tablet described below, and a casket in the British Museum, dated 1555, and representing the History of Joseph. From these specimens it appears that he sought for a rich purple effect in the combination of his tints, and made use of foil; his coloured enamels are not so brilliant as those of Jean Courtois, or so elegant as those of Pierre Courtois. His grisailles are fine, and have delicate flesh tints.

No. 1,792. Salt-cellar of baluster form painted in grisaille, with flesh tints, on a black ground; subject, Silenus riding on his ass, and supported by Satyrs. In the bowl a bust;

underneath, in the interior, are the initials, I. C. D. V. Height, 4 in. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,793. A quadrangular plaque painted in colours, with gold touches and a general blue tone; subject, the Last Supper. On the back is the signature, A · LYMOGES · PAR · IEHAN · COVRT · DIT · VIGIER, 1556. $8\frac{1}{8}$ by $6\frac{7}{8}$.
HOLLINGWORTH MAGNIAC, ESQ.

No. 1,794. Small cup on foot, of a chalice form, painted in grisaille with pale flesh-tints on a black ground; the inside is ornamented with a Bacchanalian procession; the outside has four masks and strap-work ornaments. Unsigned, and scarcely perhaps equal to the works of Jean Court dit Vigier. Height, 5 in. SIR ANTHONY ROTHSCHILD, BART.

Pierre Courtois.

The family of Courteys or Courtois had long been settled at Limoges; in the 15th century, one of its members, Robert Courtois, was of note as a glass painter; Pierre Courtois may have been his son or his grandson. If we are right in considering the enamelled portrait by Pierre Courtois, exhibited by the Duke of Hamilton, as a portrait of himself, it will appear that he was born about 1532. This agrees with the dates on his enamels, which rarely occur but range from 1550 to 1568. The most remarkable examples of his skill are nine large medallions, representing Virtues and heathen deities, preserved in the Hôtel de Cluny. They were made for the royal palace, le Chateau de Madrid, and are medallions about three feet high, each of them composed of four plates of enamelled copper, beat up in relief. The works of Pierre Courtois deserve to rank high among the enamels of Limoges; his drawing is fine and good, and though he made use of foil in considerable quantities, he avoided any great excess. The tone of his flesh colours is pale and subdued, not hot and fiery, as in some of the later enamels of Pierre Reymond and in those of Jean Courtois.

No. 1,795. Quadrangular plaque, with a half-length portrait executed in colours on a blue ground; it represents a young man in profile, with a close-fitting black dress and lilac sleeves; he holds his gloves in his hands; above his head is inscribed in gold NE MEMOREM NOSTRI SOLA HEC TE REDAT IMAGO (Let not this figure alone cause you to remember me), ANNO SVE AETATIS 27. FACIEBAT 1559; below, an Italian inscription; at the back is the signature of the artist in gold, P. CORTEYS MAF (in monogram); $5\frac{1}{2}$ in. by 4 in. THE DUKE OF HAMILTON.

No. 1,796. Oval dish, painted in grisaille, with pale flesh tints, on a black ground, Apollo and the Muses on Parnassus; on a rock in front, P · CORTOYS · MAF (the latter in a monogram). The back is finely ornamented with masks, cupids' heads, and strapwork enclosing a circular medallion, with Cupid playing on a lyre. (Visconti collection.) 19½ in. by 14½ in. G. H. MORLAND, ESQ.

No. 1,797. A quadrangular panel painted in colours; an old man and woman are passing among trees and approaching a gentleman, in the dress of the period, who is embracing a lady; from an owl which is perched in a tree, and from the dark hue in the sky, it is to be presumed that the scene is supposed to occur at night. On a tablet below is inscribed ORACLE DIVIN CONGNOIS TOY TOYMESMS. In one corner P. C. in gold. 5¾ in. by 5 in. THE DUKE OF HAMILTON.

No. 1,798. An oblong casket, with arched top, painted in colours, with foil, and pale flesh tints; on the front Belshazzar's Feast, DANIEL V.; at the back, Moses striking the Rock, EXODE XVII.; at one end Joseph and Potiphar's wife, GENESE XXXI.; in the lunette above this, Jacob's dream; at the other end, the Sacrifice of Isaac; and in the lunette above, Elijah fed by Ravens, HELIE. The arched cover is in one piece, and has two subjects, Melchisedech meeting Abram after the victory over Chedorlaomer, MELCHISEDECH · ABRAHAM; and Gideon, GEDEON; most of the plates have the initials of the artist, P. C., and on the cover is the fuller signature, P. COVRTEYS. (This fine casket was formerly in the Didier-Petit collection.) Length, 7½ in.; height, 5¾ in.; width, 4¼ in. GEORGE FIELD, ESQ.

No. 1,799 to 1802. Four oval medallions of convex form, painted in colours with gold outlines, and representing the occupation of four of the months (1,799), Stag-hunting—April; (1,800), Reaping—August; (1,801), Wine-making—September; (1,802), Pig killing—December. They are signed with the initials P. C. 13½ in. by 10 in.
HON. ROBERT CURZON, jun.

No. 1,803 to 1,807. Five of a set of plates representing the planets, who were supposed to preside over the days of the week; they are in their cars, painted in grisaille, with pale flesh tints; the borders have masks and scrolls; at the back four masks, with strapwork, surrounding a medallion, in which the name of the planet is inscribed in large letters. (1,803), Apollo or the Sun, SOL, in a car drawn by two Pegasi or winged horses; on the nave of the wheel the sign of the Zodiac Leo. (1,804), Diana or the Moon, LVNA, in a car drawn by two of her nymphs, with crescents on their brows; on the wheel the sign Scorpio. (1,805), Mercury, MERCVRE,

in a car drawn by cocks; on the sides of the car is represented an astronomer; on the wheels the signs Gemini and Virgo (1,806), Venus, VENVS, in a car drawn by two doves; on the front of the car Cupid shooting at flying hearts; on the wheels the signs Libra and Taurus. (1,807), Saturn, SATVRNVS, in a car drawn by dragons; on the wheels the signs Aquarius and Capricornus. These plates are unsigned. Diameter, 7¾ in. H. DURLACHER, ESQ.

Jean Courtois.

Jean Courtois, the enameller, is considered by Count de Laborde and by M. Ardant to have been the same person as a glass painter of that name, who was working in 1532 and 1540 at the church of La Ferté Bernard, and he is stated to have died in 1586. His enamels are never dated, and only signed with his initials. He seems to have been one of the most productive of the Limoges artists, and to have paid special attention to making vases, dishes, plates, candlesticks, &c., to decorate the table. His enamels are very showy, and are distinguished by a plentiful use of foil, very brilliant colouring enriched with gold, and a peculiarly fiery and heavy tone in the flesh tints. One of his most important works is a medallion representing "Grammatique" (No. 1,838); a very fine vase belonging to Baron Alphonse Rothschild (No. 1,833) shows the perfection of technical excellence to which he attained.

No. 1,810. Oval dish, painted in grisaille on a black ground with flesh tints and gilding. The Feast of the Gods, after Raphael; signed in front I. C.; the back is decorated with four masks and scroll work. 20¼ in. by 15½ in. THE DUKE OF HAMILTON.

No. 1,811. Covered tazza, painted in grisaille on a black ground, with flesh tints; within the bowl is the Temptation of Adam and Eve; on the cover, God appearing to them in the Garden, and their Expulsion from Paradise; within the cover are winged stags, monsters, and terminal figures; on the outside of the bowl is strapwork and masks, as well as the initials I. C. Height, 10½ in. MESSRS. FARRER.

No. 1,812. Shallow tazza on foot, painted in grisaille on a black ground, with flesh tints; subject, the Return of Moses from the Mount, and the Worship of the Golden Calf. The under part of the bowl is ornamented with medallions and strapwork, and is marked I. C. Height, 4 in.; diameter, 9¾ in. EARL SPENCER.

No. 1,813. Tazza of similar form to the last, painted in grisaille on a black ground, with flesh tints; subject, Moses

judging the people; on the under part the initials I. C. The foot is from another tazza, and is signed P. R., 1546. Height, $5\frac{1}{2}$ in.; diameter, $9\frac{5}{8}$. BARON LIONEL ROTHSCHILD.

No. 1,814. Ewer, with oviform body, painted in grisaille on a black ground; on the upper part five busts in medallions; on one of them the signature I. C.; below this a frieze of naked warriors fighting on horseback. Engraved in Art Treasures at Manchester, Vitreous Art. pl. 14. (Bernal collection, 1561.) Height 10 in. S. ADDINGTON, ESQ.

No. 1,815. Ewer of similar form, painted in grisaille on a black ground; on the upper part a helmeted bust in wreath, and two naked figures; below a band of naked warriors fighting on horseback; under the foot are the initials I. C. (From Strawberry Hill.) Height, $10\frac{1}{4}$ in.
S. ADDINGTON, ESQ.

No. 1,816. Ewer, with an oval or slightly flattened body, painted in grisaille on a black ground, with strong flesh tints; on the upper part are marine deities; on the lower Centaurs and Tritons fighting for women. It is unsigned, unless the signature is concealed by the mounting in filagree; it is probably by Jean Courtois. Height, $11\frac{1}{4}$ in.
THE DUKE OF HAMILTON.

No. 1,817. A plate, painted in grisaille on a black ground, with hot flesh tints; subject, the Sacrifice of Iphigenia, near the lower part of which the signature I. C. The border is composed of arabesques and masks; on the back are terminal figures and strapwork. Diameter, 8 in.
H. DURLACHER, ESQ.

No. 1,818. A plate, painted in grisaille; subject, the month of May, after a print by Etienne de Laulne (published in 1568). In front are three ladies seated on the ground and playing musical instruments; in an arbour behind, men singing; above, the sign GEMINI. Although of a pale colour, this plate, which is unsigned, seems to be by Jean Courtois. Diameter, $7\frac{3}{4}$ in. H. DURLACHER, ESQ.

No. 1,819. A salt-cellar in the shape of a vase, painted in grisaille on a black ground, with flesh tints; within the bowl is a female head; on the outside, masks and satyrs; on the knop, terminal figures and fruit; on the foot, boys hunting a bear, and a shield of arms, az., a crescent between three stars or. (Voisin?) It is marked I. C. in gold. Height, $5\frac{1}{4}$ in. G. H. MORLAND, ESQ.

No. 1,820. Oval dish, painted in colours with foil; Abigail bringing presents to David; I. DES ROYS, CHAP. XXV.; on the back are terminal figures and monsters painted in grisaille, with flesh tints, and the initials I. C. 21 in. by 16 in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 1,821. Oval dish, painted in colours with foil; the Sacrifice of Iphigenia, after Polidoro Caravagio. Iphigenia is represented kneeling, while an eagle carries off the sword of the executioner; on a stone in front the initials I. C.; border of monsters; back painted in grisaille, with flesh tints, on a black ground and representing terminal figures and monsters; it has also the remains of the signature. This, or a similar dish, is engraved in Du Sommerard, Arts du Moyen Age, Album, 7e Série, pl. xxii. $21\frac{5}{8}$ by 16 in.

SIR ANTHONY ROTHSCHILD, BART.

Nos. 1,822–8. Seven plates in perfect preservation, painted in brilliant colours with foil on a black ground; subjects from the life of Joseph, with references to the Book of Genesis; the borders are ornamented with masks and gems; the backs are painted in grisaille, with terminal figures and strapwork on a black ground, and signed I. C. The subjects are as follows: (1,822) Pharaoh dreaming, G. XLI.; (1,823) Joseph led in triumph, G. XLI.; (1,824) the collecting of the corn into garners, G. XLI.; (1,825) the birth of Joseph's children, G. XLI.; (1,826) Joseph's brethren led away to prison as spies, G. XLII.; (1,827) Joseph receiving his brethren, G. XLIII.; (1,828) Joseph's brethren loading their sacks, G. XLIIII. Diameter of each, $7\frac{3}{4}$ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 1,829. Shallow tazza on foot, painted in colours with foil; subject, the Battle between the Children of Israel and Amalek, EX XVII.. The under part is painted in grisaille, and has the initials I. C. Height, $4\frac{5}{8}$; diameter $10\frac{1}{4}$ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 1,830. Tazza of similar form, painted in colours with foil; subject, Melchisedec bringing gifts to Abram and the King of Sodom, GE. XIIII. On the under part the initials I. C. Height, $5\frac{3}{4}$ in; diameter, $10\frac{1}{2}$ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 1,831. Tazza of similar form, painted in colours on a blue ground; subject, the Battle between the Israelites and Amalek; on the under part strapwork and masks on a blue ground, and the initials I. C. Height, 4 in.; diameter, $9\frac{3}{4}$ in. S. ADDINGTON, ESQ.

No. 1,832. Tazza of similar form, painted in brilliant colours with foil; departure of Æneas from Carthage; on the under part strapwork, terminal figures, and the initials I. C. Height, $4\frac{1}{2}$ in.; diameter, 10 in. S. ADDINGTON, ESQ.

No. 1,833. Oviform vase, with two handles, in fine preservation, painted in brilliant colours on a dark blue ground. On the upper part a bacchanalian procession; on the lower part, a subject from the history of Joseph, the wise men and magicians of Egypt coming before Pharaoh to interpret his

dream, G. XLI.; at the base of one of the handles the initials I. C. (Soltykoff collection, 515.)

BARON ALPHONSE DE ROTHSCHILD.

No. 1,834. Ewer with oviform body, painted in colours; on the upper part a bacchanalian procession; on the lower, a Roman sacrifice. Near the handles, part of the initials of the artist. This, or a similar ewer, is engraved in Du Sommerard, Arts du Moyen Age, Album, 7e Série, pl. xxiii. Height, 10½ in. SIR ANTHONY ROTHSCHILD, BART.

No. 1,835. Ewer of similar form, painted in colours; on the upper part a bacchanalian procession of children; on the lower, the Triumph of Diana as Goddess of Chastity. Signed I. C. Height 12 in. HOLLINGWORTH MAGNIAC, ESQ.

No. 1,836. Ewer of similar form, painted in colours; on the upper part, a procession of cupids; below, a Roman sacrifice. On the back of the mouth I. C. Height, 11¼ in.

H. T. HOPE, ESQ.

No. 1,837. Large deep plate, mounted on a foot as a tazza, and painted in colours on a black ground; in the centre, a large shield of arms, viz., 1 and 4, az., a fesse between three columns, or; 2 and 3, gu., two hands clasped (une foi), arg., being the arms of Emeric de Vic, maître des requêtes to Henry III. when Duke of Anjou, 1581, garde des sceaux, 1621; he died in 1622. The border is ornamented with fruit, arabesques, and gilding; the under part is ornamented with strapwork, and signed I. C. The foot, which is by the same enameller, has been added by its present possessor. A fine plate in the Saint-Pierre collection has the same arms on its border. *See* Laborde "Notice des Emaux du Louvre," p. 256. Diameter 9⅜ in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1,838. Large oval medallion, with concave centre, probably intended to be used as a reflector to a wall light; it is painted in brilliant colours with foil. In the centre, an allegorical representation of GRAMATIQVE, who is represented as holding a strange fountain of rockwork; in the background a ruined building, in which a professor is teaching: at her feet, open books; at the top, the signature of the artist I. C. The border is very rich; at the top is Jupiter, with the eagle at his feet; at the sides, Bellona and Fame; at the lower part, a mask and two reclining figures of captives. The whole of these accessories, excepting the figures of Jupiter, are taken from the border of the portrait of Henri II., engraved by Nicholas Beatrizet, 1558. This remarkable medallion is engraved in Willemin, "Monumens inédits," pl. 288; Art Treasures at Manchester, Vitreous Art, pl. 11. 20½ in. by 16¼ in.

SIR ANTHONY ROTHSCHILD, BART.

Nos. 1,839 & 1,840. Pair of candlesticks, in very fine preservation, painted in colours. The nozzles of quatrefoil shape, with gold scrolls on a black ground; below this a stem, with white strapwork on a blue ground, and tinted ornaments; on a knop below this, are terminal figures, masks, and fruits; on the flat saucer below a bacchanalian procession of boys; both these portions are painted in colours with foil on a black ground. The foot spreads out from below this, and is beat up with twelve bosses in relief, which are alternately ornamented with Olympian deities and the labours of Hercules, painted in colours, with foil, on a blue ground. Both candlesticks are signed under the feet I. C. (Soltykoff collection, 514.) Height, 13¾ in.

BARON GUSTAVE DE ROTHSCHILD.

No. 1,841. A candlestick, decorated in a similar style to the last, with an Olympian divinity alternating with one of the labours of Hercules on the bosses of the foot. Signed likewise I. C. (Debruge collection, 739.) Height, 11½ in.

HOLLINGWORTH MAGNIAC, ESQ.

Nos. 1,843 & 1,844. A pair of candlesticks; painted in grisaille, with flesh tints, on a black ground; the nozzles are of quatrefoil shape, with arabesques in gold; below are knops decorated with terminal figures; on the flat projecting saucers below the knops are represented a procession of cupids and a bacchanalian procession of boys; the spreading foot is ornamented with twelve projecting bosses, on which are represented in one case the twelve Olympic deities, in the other the twelve labours of Hercules. Under the projecting saucers are the initials I. C. Height, 9¾ in.

SIR ANTHONY ROTHSCHILD, BART.

Nos. 1,844 & 1,845. A pair of candlesticks, very similar in design, colouring, and execution to those just described, but with vase-shaped nozzles; on the projecting bosses of the feet are the twelve Olympian deities, and the twelve labours of Hercules, painted in grisaille on a blue ground, and tinted with strong flesh colours. They are both signed on the rims of the projecting saucers I. C. (One from Strawberry Hill, the other from the Vernon collection.) Height, 6½ in.

HOLLINGWORTH MAGNIAC, ESQ.

Nos. 1,846 & 1,847. A pair of candlesticks of a similar description to the last, but painted in colours, with foil, on a black ground. The nozzles quatrefoil shaped; the flat projecting saucers are decorated with allegorical figures; and the feet have each twelve bosses, representing alternately labours of Hercules and Olympic deities. These candlesticks have flesh-tints paler than those last described, and they are unsigned. Height, 7¼ in. S. ADDINGTON, ESQ.

Martial Courtois.

Drawings by this enameller are to be seen in the book of the Guild of the Holy Sacrament, in the parish of St. Pierre du Queyroix, quoted by M. Ardant; they are dated 1579 and 1580. Only one specimen of his works was known to Count de Laborde; the present collection contains that specimen and three others, all of great importance, which will enable the student to form an opinion of this artist's skill. His enamels are very remarkable for the brilliancy of their colouring.

No. 1,850. Circular dish, painted in brilliant colours on a blue ground, with foil; subject, Moses striking the Rock, indicated by the inscription in cartouches, EXOD. XVII.; towards the lower part are the initials M. C. The back is likewise painted in colours on a blue ground, and is decorated with a large panel enclosing a figure of Jupiter standing with an eagle at his feet; the panel is composed of arabesques, &c., among which two aged men, with long ears, reading; this composition is after an engraving by Etienne de Laulne. (Debruge collection, 752; Soltykoff collection, 480.) Diameter, $17\frac{3}{4}$ in. S. ADDINGTON, ESQ.

No. 1,851. Oval dish, painted in colours on a dark ground, with foil, which has somewhat suffered; subject (inscribed, APOCA. XVII), the Woman riding on the Seven-headed Beast, with kings and others bowing before her; the border composed of masks, satyrs, and arabesques; it is signed near one of the beast's feet, M. C. The back is decorated with masks, strap-work, and arabesques. A photograph of this dish is in the catalogue of the Magniac collection, by J. C. Robinson, p. 69. $21\frac{3}{4}$ in. by $15\frac{3}{4}$.

HOLLINGWORTH MAGNIAC, ESQ.

No. 1852. Oval dish painted in colours on foil, heightened with gold, and very well preserved. The subject and border are identical with that last described, but the flesh-tints are less fiery, and the colours far more brilliant. There is no signature in front. The back is ornamented, in colours, with an elegant design, differing from that on No. 1,852. The medallion in the centre is black, with an arabesque pattern in gold and silver; around this are four cupids, masks, and reclining figures. On a piece of green drapery is inscribed in gold, COVRTOIS. $21\frac{3}{4}$ in. by $15\frac{3}{4}$ in.

SIR EDMUND LECHMERE, BART.

No. 1,853. Ewer, with oviform body, painted in colours on a dark ground; on the upper part are marine figures; on the lower, Abigail bringing a present to David, indicated

by the inscription, I. DE ROYS C. XXV. (*i.e.*, 1 Sam. XXV.) Signed, M. C. Height, 11½ in.

HOLLINGWORTH MAGNIAC, ESQ.

Jean de Court.

Nothing is known of this enameller, whose works evidently belong to a somewhat more recent date than those of Pierre and Jean Courtois. His style is somewhat weak and insipid, and his colouring heavy. A good specimen of his work, an *Ecce Homo*, may be seen in the lower part of the picture by Penicaud, described above (No. 1,683).

No. 1,854. Oval dish painted in colours; subject, Apollo and the Muses on Mount Parnassus; heavy flesh tints; the back is painted in grisaille, with strong flesh tints, and represents terminal figures and monsters; towards the centre the initials I. D. C. 21¼ in. by 15¾ in.

D. C. MARJORIBANKS, ESQ., M.P.

No. 1,855. Oval plaque, painted in colours, the Virgin and Child seated on clouds, from an engraving by Marc Antonio, after Raphael. (Bartsch, vol. xiv., No. 52.) At the top the initials I. D. C. 9½ in. by 7 in.

S. ADDINGTON, ESQ.

No. 1,856. Oval mirror back, painted in colours, with foil; the Death of Adonis. At the top the initials I. D. C. (Debruge collection, 750?) 4⅜ in. by 3⅝.

T. GAMBIER PARRY, ESQ.

No. 1,857. Oval mirror back in its original frame, painted in colours, with foil; subject, a Nymph or Diana going to the chase, and accompanied by three dogs; at the top are the initials of the artist, I. D. C. 4½ in. by 3⅜ in.

HOLLINGWORTH MAGNIAC, ESQ.

Susanne Court.

Susanne Court or de Court is supposed to have been a pupil and possibly related to Jean de Court, whom she resembled in style. Her colours are remarkably brilliant, with a great preference for green and purple; her flesh tints are much too white, and the drawing of her figures very mean. The general result is, however, unquestionably rich and handsome; she signed some of her works "Susanne de Court."

No. 1,858. Oval dish, painted in brilliant colours with foil; the Passage of the Red Sea; near the lower part SVSANNE COVRT. The back is painted in grisaille on a black ground, with pale flesh tints. 20 in. by 15¼ in.

D C. MARJORIBANKS, ESQ., M.P.

No. 1,859. Ewer, with oviform body, painted in brilliant colours; on the upper part, games of children; on the lower, the Destruction of Pharoah in the Red Sea; the flesh tints are less dead white than usual; within the mouth is inscribed in black SVSANNE COVRT F. Height, 10 in.

S. ADDINGTON, ESQ.

I. C.

From the late and different style of some of the works signed I.C. it is evident that they were not painted by Jean Courtois, but by some other artist, either a Courtois or a Court, whose name future researches may bring to light.

No. 1,861. Oval dish, painted in colours, with foil; subject, Jason taming the Brazen-footed Bulls, after a design by Rosso. In the centre is a coat of arms; in the border are two medallions with portraits probably of Mary dei Medici and her son Louis XIII., who came to the throne in 1610. The back is painted in grisaille, and signed I.C., with a quatrefoil or fleur-de-lis between the initials. It closely resembles in design an oval dish, published by Du Sommerard, "Arts du Moyen Age," Album, 7e Série, pl. XXX., and attributed by him to Susanne Court.

D. C. MARJORIBANKS, ESQ., M.P.

No. 1,862. Quadrangular plaque, painted in brilliant colours, with foil; in the centre, St. Bruno, D. BRVNO, in white dress, holding an olive branch; at his feet a crozier and mitre; near him the legend, EGO SICVT OLIVA FRVCTIFERA IN DOMO DEI; around him are seven circular medallions, enclosing subjects from his life, accompanied by inscriptions; in the upper angles are medallions, one containing Christ in the tomb, the other the Virgin; over the saint's head the initials I.C.; at the bottom are the arms of Verthamon, probably those of M. F. Verthamon, conseiller du roi, whose name occurs on the back of an enamel in the British Museum, by the painter I.R. (Daugny collection.) $7\frac{1}{8}$ by $5\frac{1}{4}$.

T. GAMBIER PARRY, ESQ.

J. Reymond.

At the close of the 16th century there were two enamellers by whom the initials I. R. might have been used, viz., Jean Reymond and Joseph Reymond, both brothers of Martial Reymond. The former appears to have been the eldest, and died in 1602 or 1603; the latter dated some enamels 1625, and is probably the painter of the dish about to be described.

No. 1,863. Oval dish painted in colours with strong flesh tints, and on foil; subject from GENESE XIIII., the Meeting of Abram and the King of Sodom after the destruction of Chadorlaomer; in the lower part, the initials I. R. surmounted by a coronet. The border is ornamented with arabesques and masks; at the back is a long panel enclosing a figure of Jupiter with the eagle, taken from an engraving by Etienne de Laulne, all brilliantly coloured. 18½ in. by 15 in. H. T. HOPE, ESQ.

Jean Limousin.

It appears from the researches of M. Ardant that there were several persons of this name, of which at least two were enamellers; one of them is supposed to have been the son, the other the grandson, of Leonard Limousin. It is uncertain to which of these artists are to be attributed the enamels signed I. L. A plate in the Louvre is signed IEHAN LIMOSIN in full. The works of Jean Limousin possess the merits and faults of the other enamellers of the period—a poverty of invention, a trifling finish and style, and an abuse of foil. One of the finest of his known works is the casket exhibited by Mr. Whitehead.

No. 1,864. Large quadrangular picture, painted in colours, with foil; on it is a representation of the Crucifixion, at the foot of the cross are the Virgin, St. Mary Magdalen, and St. John. The colours are dull, and the flesh tints are touched up in a peculiar manner with red. 17 in. by 13½ in. MESSRS. FARRER.

No. 1,865. An oblong casket of *silver*, painted in colours, with foil. This remarkable object has a three-sided cover, composed of three long plates with small plates at the end, and has along the bottom an enamelled band, and feet of the same material. On the central plate of the top is a stag hunt; on the sloping plates the triumph of Venus and the triumph of Bacchus; on the smaller plates at the end are female figures, representing Africa and Asia, from the engravings of Etienne de Laulne (published in 1575). The front and two ends are decorated with a band of dancing figures, in the costume of the period, with a lilac ground; the back is also in lilac and ornamented with various cyphers and devices; in the centre is a carnation, or a red *marguerite*, at the angles butterflies; the intermediate spaces are powdered with a monogram, in different sizes, of the letters A V placed between four small letters s, This device is attributed by M. Labarte to Anne of Austria, and by others to Marguerite de Valois, wife of Henry IV.,

with whose period the workmanship of the casket would better accord. (Debruges collection; Soltykoff collection, 352.) Length 12¼ in.; height, 8⅞ in.; width, 6 in.
T. M. WHITEHEAD, ESQ.

Joseph Limousin.

Joseph Limousin was of the same family as the great Leonard, and is said by M. Ardant to have been the eldest son of Francois Limousin the younger. His works are signed I. L., sometimes with a fleur-de-lis between the letters, and they have been confused with those of Jean Limousin. His name appears in full on a pair of salt-cellars in the Louvre, signed "Joseph Limosin Feci." Like his contemporaries, his works are of a finical execution, with small figures painted on a black ground and surrounded by birds, flowers, and various ornaments, executed on foil. His designs are frequently taken from Etienne de de Laulne.

Nos. 1,866 & 1,867. Pair of salt-cellars of octagonal form, spreading out at the base, brilliantly painted in colours, with foil, on a black ground; in the bowls are heads in profile; on the sides, figures of gods and goddesses placed alternately. Each of the salt-cellars is signed I. L. Height, 3¼ inches. GEORGE FIELD, ESQ.

Leonard Limousin II.

Leonard Limousin, son of the great Leonard, followed the style of enamelling adopted by his contemporaries, and preferred minute and elaborate finish to artistic merit. His enamels are usually signed L. L., but an octagonal mirror back in the Italian Court from the Soulages Collection, is signed in full *L. Limousin.*

No. 1,868. Oval mirror in its original frame of silver-gilt, the back formed of an enamelled plate, painted in rich colours with foil; subject, Tityus pursuing Latona, who is throwing herself into the sea, copied from a print by Etienne de Laulne. On a rock the signature L.L. (Bernal collection, 1,504.) 3½ in. by 2½ in. ISAAC FALCKE, ESQ.

Laudin Family.

The family of Laudin supplied the school of Limoges with the best of its later enamellers, and some of their works have a certain degree of merit, especially those painted in grisaille, which are rendered attractive by a very fine black

enamelled ground. The enamellers of this family were three Noel Laudins, Nicholas Laudin, two Jacques Laudins, and Valerie Laudin.

Nos. 1,869 to 1,874. Six quadrangular tablets, painted in grisaille on a black ground, and representing subjects from the Old Testament history, viz.: The Temptation, the Expulsion from Paradise, Adam and Eve working, Noah building the ark, Abraham and Lot separating, and the Sacrifice of Isaac. At the back is inscribed "Laudin, Emaillieur a Limoges, I. L. 1693." Each $3\frac{5}{8}$ in. by $4\frac{5}{8}$ in.

THE DUKE OF HAMILTON.

No. 1,875. Small two-handled cup, painted in colours; in the centre is the baptism of our Lord; the sides within are divided into six compartments, and alternately decorated with arabesques and figures; underneath is a landscape; the outside is ornamented with birds, scrolls, and fruit. No signature. Height, $1\frac{3}{4}$ in.; diameter, $5\frac{1}{2}$ in.

MESSRS. HUNT AND ROSKELL.

No. 1,876. Two handled cup of similar form to the last, painted in colours; in the centre is a figure of St. Bruno kneeling; on the sides, heads and flowers; on the underside is painted a landscape; and on the outside, white and gold scrolls. No signature. Height, $1\frac{1}{2}$ in.; diameter, 6 in.

SIR PHILIP DE M. GREY EGERTON, BART.

SECTION 11.

PORTRAIT MINIATURES.

By the Rev. JAMES BECK, M.A.

COLLECTION LENT BY S. ADDINGTON, ESQ.

No. 1,901. Mary Tudor, Queen of England.

Painted in oils by Sir Antonio More.

Daughter of Henry VIII. and Catherine of Arragon; born 1515, crowned 1553, and next year married to Philip II. of Spain. She died 1558.

No. 1,902. The Lady Arabella Stuart. By Hilliard.

She was the only child of Charles Stuart, Earl of Lenox, younger brother of Henry, Lord Darnley, father of James I. and through his mother, grandson of Margaret Tudor, Queen of James IV. of Scotland. This royal connexion was the source of her misfortune; she was the object of jealous suspicion both to Elizabeth and James. In con-

Collection lent by S. Addington, Esq.—*continued.*

sequence of her secret marriage with William Seymour, grandson of the Earl of Hertford, in 1609, she was thrown into prison with her husband, and died in 1617.

No. 1,903. Queen Elizabeth. By Hilliard.

Daughter of Henry VIII. and Anne Boleyn ; born 1533, crowned 1558, died 1603.

No. 1,904. Portrait called "The Somerville Shakespeare." By Hilliard.

No. 1,905. Thomas Cromwell, Earl of Essex. By Holbein.

Son of a blacksmith at Putney, afterwards one of the ablest statesmen of the day ; the chief instrument in the suppression of the monasteries. Falling into disgrace with Henry VIII., he was tried on a charge of high treason, and beheaded 1540.

No. 1,906. The Turkish Ambassador to the Court of Elizabeth. By Hilliard.

No. 1,907. Portrait, unknown. By Hilliard.

No. 1,908. Dr. John Donne, the poet (1573-1631). By J. Oliver.

No. 1,909. Thomas May, the poet and historian (1595-1650). By S. Cooper

No. 1,910. Anne Clifford, Countess of Pembroke (1590-1676). By S. Cooper.

Daughter of George Clifford, Earl of Cumberland, and wife of Richard Sackville, Earl of Dorset. After his death she married Philip, Earl of Pembroke and Montgomery. Her sway in the north of England was almost regal, and her spirited answer to Sir Joseph Williamson, Secretary of State to Charles II., is well known. *Vide* "Royal and Noble Authors."

No. 1,911. Philip, Earl of Pembroke, obiit circa 1650. By S. Cooper.

No. 1,912. The Countess of Granville.

No. 1,913. Madame du Barry, when young (1746-1792).

Marie Jeanne Vaubenier, mistress of Louis XV., introduced at the French Court in 1769 as Comtesse du Barry. She was beheaded in the French Revolution November 6, 1793.

No. 1,914. Henry, Duke of Gloucester, son of Charles I. (1640-1660). By J. Hoskins.

No. 1,915. Earl of Caernarvon. By S. Cooper.

No. 1,916. Joseph Addison (1672-1719).

No. 1,917. Mrs. Robinson, the actress, as Perdita. By R. Cosway.

No. 1,918. Mrs. Lenox. Signed S. L.

No. 1,919. Earl of Dartmouth. By S. Cooper.

Collection lent by S. Addington, Esq.—*continued.*

No. 1,920. Portrait, unknown.

No. 1,921. Richard Cromwell, eldest son of the Protector, 1626-1712. By S. Cooper.

No. 1,922. Sir Thomas More. Enamel on copper; after the original picture by Holbein. By Henry Bone.

This eminent man was son of Sir John More, Judge of the King's Bench, and was born in London 1480. He was educated at Christchurch, then Canterbury College, Oxford. By Cardinal Wolsey's interest, he became Treasurer of the Exchequer in 1520, and Speaker of the House of Commons in 1523. He succeeded Wolsey, as Lord Chancellor, in 1530; but resigned the seals because he could not support the measures adopted by Henry to bring about the divorce from Queen Catherine. He was committed to the Tower for denying the King's supremacy, and after a lapse of twelve months, tried for high treason, and beheaded on Tower Hill July 6, 1535.

No. 1,923. William III., of England. By Boit.

Born 1650; son of William of Orange and Mary, daughter of King Charles I. He married Mary, daughter of James, Duke of York, and conjointly with her ascended the throne of England, 1688. He died 1703.

No. 1,924. John Gay, the poet. 1688–1732. By H. Bone

The author of the well-known "Fables" and "The Beggars' Opera."

No. 1,925. Moliere. 1622–1673.

The celebrated writer of comedies. His real name was Jean Baptiste Poquelin, but he assumed the name of Moliere when he made his first appearance on the stage about 1645.

For additional Miniatures, vide Appendix, p. 714

COLLECTION LENT BY LORD ARUNDELL OF WARDOUR.

No. 1,926. Sir Thomas Arundell, surnamed "the Valiant, S. R. I. Co^s., 1584.

A gallant soldier, who, serving as a volunteer in the Imperial army in Hungary, took the Turkish standard with his own hand at Gran. For this gallant action he was created by the Emperor Rudolph II., a count of the Holy Roman Empire. He was created Baron Arundell of Wardour, 1605, and died 1639. Round the miniature is painted the following: "Thos. Arundell, S. R. I. Co^s., in corpore sano, 1584."

This miniature has been engraved by R. Cooper.

No. 1,927. Thomas, second Lord Arundell of Wardour. By Corn. Janssen.

Collection lent by Lord Arundell of Wardour—*continued.*

A staunch Royalist, who died of wounds received at the battle of Lansdowne, 1643. His lady, Blanche, daughter of Edward Somerset, Earl of Worcester, is memorable for her brave defence of Wardour Castle against the Parliamentary forces under Sir Edward Hungerford and Colonel Ludlow.

No. 1,928. James I. By Hilliard.

Son of Mary Stuart and Henry Lord Darnley; born 1566, declared King of Scotland 1567, and King of England 1603, married to Anne of Denmark 1590, and died 1625.

No. 1,930. Queen Elizabeth (1533–1603). By Hilliard.
HON. AND REV. HERVEY BAGOT.

No. 1,931. Lady Mary Wortley Montagu. By Zincke.

Lady Mary Pierrepoint, daughter of Evelyn, Earl of Kingston, born 1690, married in 1712, to Edward Wortley Montagu, Esq., grandson of the first Earl of Sandwich. In 1716 she accompanied her husband to Constantinople, and thence addressed to her sister and others the celebrated letters upon which her fame principally rests. She was the means of introducing into this country, and thence into the rest of Europe, the practice of inoculation for the small pox. She died 1762. MISS BAGOT.

No. 1,932. Edward VI. (1537–1553). Sculptured in wood, probably of the pear-tree.
T. L. BARWICK BAKER, ESQ.

No. 1,933. Henry VIII. (1491–1547). Sculptured in wood, probably of the pear-tree.
T. L. BARWICK BAKER, ESQ.

COLLECTION LENT BY C. SACKVILLE BALE, ESQ.*

No. 1,934. Henry, Duke of Richmond, K.G., natural son of Henry VIII. by the Lady Elizabeth Talboys. He died 1536 at the age of 17.

Circular, painted on the back of a playing-card, the ace of hearts, and inscribed in gold round the blue ground, "HENRY DVCK OFF RICHEMŌD, and across the centre, on each side of the neck, ÆTATIS SVÆ XV°." He is represented in a white loose dress and a close fitting scull-cap tied under the chin. The cap is white, covered with a fine black pattern. Diam. $1\frac{5}{8}$ in. Formerly in Strawberry Hill and Stowe collections. Engraved by Clamp in Harding's Biographical Mirror.

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* The writer is indebted to Geo. Scharf, Esq., of the National Portrait Gallery, for the descriptive details of Mr. Bale's miniatures.

Collection lent by C. Sackville Bale, Esq.—*continued.*

No. 1,935. Jane Seymour, third wife of Henry VIII.
By H. Holbein.

Three quarters to left, of circular form, diam. $1\frac{3}{4}$ in. Inscribed in gold on the rich blue background—AN° XXV. Her dress, and the kerchief thrown over her head-dress, which is of the form designated pedimental, are black. The eye-balls are very dark; the complexion remarkably fair. She wears two necklaces; to one of them is appended a jewel or *enseigne*, to the other a large medallion, upon which appears a female figure, holding a scroll. A bunch of pansies (heartsease) is attached to the side of her head-dress. Jane Seymour was the eldest daughter of Sir John Seymour, of Wolf Hall, Wilts, where her nuptials with Henry VIII. took place, May 20, 1536. She died Oct. 24, 1537.

No. 1,936. Mary Tudor, Queen of England.
By H. Holbein.

Circular, painted on a card with blue background, diam. 2 inches, full face, seen to waist, light hair under a golden net, a white and red rose placed on the right side, small ruff and high standing collar to her gold dress, which is much puffed up over the shoulders. From the Rogers collection.

No. 1,937. Mary Stuart, Queen of Scots. By N. Hilliard.

Oval, three quarters to left, $2\frac{1}{4}$ inches by $1\frac{3}{4}$. Black dress, inscribed Año Dñi 1579, M.R. Her black head dress is folded over in the Italian fashion.

No. 1,938. Queen Elizabeth. By N. Hilliard.

Oval, three quarters to left. A portrait of the Queen, in advancing years, in most sumptuous costume, loaded with diamonds, rubies, and pearls. The hair is painted with clear yellow of a golden hue, her head dress is covered with balls or puffs of a light grey gauze substance; exquisitely finished, but complexion faded; the modelling of the face does not exhibit any traces of stippling, or cross hatching; the lace and dress are blended with a solid opaque grey; the jewels are raised. The background is an opaque and uniform turquoise blue. Painted on a card $2\frac{1}{4}$ inches by $1\frac{3}{4}$.

No. 1,939. Lord Hunsdon (?), Master of the Horse, and cousin to Queen Elizabeth. By N. Hilliard.

Inscribed Año Dñi 1605. White beard and moustaches, grey eyes; wears a ruff and falling loose band or collar; black cap set round with jewels and a white feather on the right side; white dress and blue riband of the garter.

Collection lent by C. Sackville Bale, Esq.—*continued.*

Clear blue background. Painted on card which has been blackened at the back. $1\frac{7}{8}$ in. by $1\frac{5}{8}$ in.

A similar miniature, with same inscription, but a black dress, is in the Royal Collection at Windsor.

Henry Carey, first Baron Hunsdon, K.G. and Chamberlain to Queen Elizabeth, died 1596; George, his son, 2nd Baron Hunsdon, K.G., died 1603; his brother, Sir John, Warden of the East Marches towards Scotland, succeeded as 3rd Baron, and died 1617; he does not appear to have been K.G.

From the Strawberry Hill and Stowe Collections.

No. 1,940. Henry, Prince of Wales, son of James I. 1593–1612.

No. 1,941. Sir Walter Raleigh.

Oval, three quarters to left; an exceedingly interesting miniature in a gold case, enriched externally with cloisonné enamel covering the surface, and of exquisitely beautiful execution. The portrait, slightly faded, represents a man in the prime of life; pale grey eyes, short brown hair, and light yellow beard; dress pinked and diagonally laced with maroon brown bands; he wears a low-crowned hat, of pale pinkish brown colour. Background rich blue. Sir Walter was born 1552, he was much in favour with Elizabeth about 1582, and was executed 1618. 2 inches by $1\frac{1}{2}$.

No. 1,942. Henry Wriothesley, Earl of Southampton. By Isaac Oliver.

Signed with his monogram, an O traversed by an I; oval, three quarters to left; dated 1623. Dress, black satin; dark hair; beard very pointed; falling ruff; deep blue background. He succeeded 1581; was attainted 1598, as having taken part with the Earl of Essex; released from prison on the accession of James I., and created Earl of Southampton, by a new patent, 1603; died 1624. He was the liberal patron of Shakspeare, who dedicated to him his Venus and Adonis, in 1593. The Earl wrote to Lord Ellesmere, then Chancellor, commending Shakspeare as deserving favour, and as his especial friend. 2 inches by $1\frac{1}{2}$.

No. 1,943. Dr. John Donne, the poet; died 1631.

No. 1,944. William, Duke of Hamilton. By S. Cooper.

A gallant cavalier, who received his death wound at the fatal battle of Worcester, fighting for King Charles II., 1651. He was brother of James, Duke of Hamilton, who was beheaded in Old Palace Yard, 1649, after the battle of Preston.

No. 1,945. Richard, third Earl of Dorset. By Isaac Oliver.

A magnificent miniature in fine preservation, painted on a thick and smooth piece of card, quite plain at the back,

Collection lent by C. Sackville Bale, Esq.—*continued.*

9½ inches by 6¼. Signed in gold letters on the matted floor "Isaac Ollivierus, fecit 1616." The Earl stands at a table, resting his right hand on a plumed helmet. He is bare headed, wearing a stiff standing-out laced band or collar. His dress is white, with blue stockings; and the trunkhose portion of his dress is of blue, profusely ornamented with suns, crescents, and stars. The Earl stands on a Persian carpet, whilst the rest of the floor is covered with a fine Indian matting wonderfully finished. The rest of his armour lies on the ground, and has been heightened with silver. Rich blue and silver curtains descend on each side. The centre portion of the background is dark grey. His complexion is sallow, and hair and eyes dark brown. The Earl was born 1589 in the Charter House, London, and married the celebrated Lady Anne Clifford 1609; he resided at Knole, and died 1624. He was a great favourite with Henry Prince of Wales. Bought at Jeremiah Harman's sale.

No. 1,946. Lady Leigh. Signed S. C. 1648. 2⅞ inches by 2¼. By S. Cooper.

COLLECTION LENT BY THE HON. MISS BARING.

No. 1,947. Louis XIV., when young. By Petitot.

No. 1,948. Louis XIV. By Petitot.

No. 1,949. Louis XIV. By Petitot.

No. 1,950. Louis XIV., towards the latter part of his reign. By Petitot.

No. 1,951. Gaston d'Orleans (1608–1660). By Petitot.

Son of Henri IV. and Marie de Medici, and brother of Louis XIII. He was the father of the celebrated Mdlle. de Montpensier.

No. 1,952. Mdlle. de Montpensier. By Petitot.

Louise de Montpensier, known as "La Grande Mademoiselle," was the daughter of Gaston Duc d'Orleans, and the heiress of Montpensier. After aspiring to be the queen of Louis XIV., she married in 1670, the Comte de Lauzun, which so irritated the king, that he deprived her of much of her wealth; she died 1693.

No. 1,953. Le Duc d'Anjou, Roi d'Espagne. By Petitot.

No. 1,954. Philippe Duc d'Orleans (1640–1701). By Petitot.

The son of Louis XIII and Anne d'Autriche, and brother of Louis XIV. His first wife was "La Belle Henriette" (daughter of Charles I.), whom he is suspected of poisoning, 1670. Upon her death he married Elizabeth of Bavaria, daughter of Elizabeth of England, Electress Palatine.

Collection lent by the Hon. Miss Baring—*continued.*

No. 1,955. Charles I. of England. By Petitot.

No. 1,956. George Villiers, Duke of Buckingham. By Petitot.

No. 1,957. Anne d'Autriche, wife of Louis XIII. (1602–1666). By Petitot.

Daughter of Philip II. of Spain, married to Louis XIII., 1615. Became Regent of France during the minority of her son Louis XIV., with Cardinal Mazarin as her minister.

No. 1,958. Mareschal le Duc de Luxembourg. By Petitot.

François Henri de Montmorenci, a famous general, born 1628; when young served under the Prince de Condé, and commanded the French army during the invasion of Holland, 1672; died, 1695.

No. 1,959. Jean Racine (1639–1697). By Petitot.

Poet and dramatic writer in the reign of Louis XIV., much patronized by Madame de Maintenon.

No. 1,960. Madame de Montespan, mistress of Louis XIV. By Petitot.

No. 1,961. Madame de Montespan. By Petitot.

No. 1,962. Madame de la Vallière, mistress of Louis XIV. By Petitot.

No. 1,963. Madame de Sevigné (1627–1696). By Petitot.

No. 1,964. Mademoiselle de Fontanges. By Petitot.

No. 1,965. Portrait, unknown. By Petitot.

No. 1,966. Portrait, unknown. By Petitot.

No. 1,967. Napoleon I. (1815). By Duchesne.
THOMAS BARING, ESQ., M.P.

No. 1,968. Portrait, unknown. THOMAS BARING, ESQ., M.P.

No. 1,969. Portrait, unknown. THOMAS BARING, ESQ., M.P.

COLLECTION LENT BY THE REV. J. BECK.

No. 1,970. Charles I. (1600-1649).
By Matthew Snelling, 1647.

Signed M. S. fe. 1647. Profile to right, oval. This miniature, drawn from the life, is executed in fine brush lines with black paint on paper prepared with a thin coating of plaster; it is in the original tortoise-shell case for suspension round the neck, and is covered with talc instead of glass. It is doubtless the work of Matthew Snelling, mentioned in Walpole's Anecdotes as "a gentleman who painted in miniature, and that (being very gallant) seldom

Collection lent by the Rev. J. Beck—*continued.*

but for ladies." Cooper painted a portrait of Snelling in 1640.

No. 1,971. Oliver Cromwell.

An oval medallion of bronze, profile to right; probably the work of Simon, and contemporary with the time of the Protector. It was purchased after the death of the last of the Fielding family, of Denbigh, near Hazlemere, Surrey, in 1853; whose ancestors had been strong adherents of the Cromwellite party.

No. 1,972. John Selden (1584-1654). By J. Hoskins.

A celebrated lawyer, historian, and antiquary, born at Salvington, Sussex, 1584, and educated at Chichester, and afterwards at Hart Hall, Oxford. His "Titles of Honour" were published 1614, and succeeded by several other works. In 1640 he was elected member for Oxford, and supported the king, but strongly opposed an appeal to arms. In 1643 he was appointed Keeper of the Records of the Tower, and one of the Commissioners of the Admiralty. His "Table Talk" was published after his death by his amanuensis.

No. 1,973. Admiral Sir William Penn (1621-1670).

A celebrated naval commander under Admiral Robert Blake, with whom he served in the desperate engagements fought with the Dutch fleet under Van Tromp. He was the father of the well-known William Penn, the founder of Pennsylvania.

No. 1,974. Richard Nash, commonly known as "Beau Nash," for many years master of the ceremonies at Bath (1674-1761).

No. 1,975. John Horne Tooke, the author of "Diversions of Purley" (1736-1812).

No. 1,976. William, Lord Russell (1641-1683).

The celebrated patriot, promoter of the Bill for excluding James Duke of York from the crown. He was unjustly accused of participation in the Rye House plot, and sentenced to death 1683. The noble conduct of his wife, the Lady Rachel Russell, at his trial is well known; she was the second daughter of Thomas Wriothesley, Earl of Southampton, Lord High Treasurer of England, and died 1723 at the age of 87.

No. 1,977. Dr. Samuel Johnson and his wife.

By Miss Reynolds.

Samuel Johnson, the son of a bookseller at Lichfield, was born 1709, and married in 1736 to Mrs. Porter, a widow some twenty years older than himself. She died 1752, and he survived till December 1784. The artist of these miniatures was Miss Reynolds, a sister of Sir Joshua.

Collection lent by the Rev. J. Beck—*continued.*

No. 1,978. Richard Colley, Marquis of Wellesley.
By R. Cosway.

Eldest son of Garret, Earl of Mornington, and Anne daughter of Arthur Viscount Dungannon, born 1760; Governor General of India (1795–1805), during which period his brother, Colonel Arthur Wellesley, had a military command in that country. He was Lord Lieutenant of Ireland (1821–1828), and died 1842.

No. 1,979. Portrait of a lady, said to be the Empress Josephine. By Vandenberg, 1800.

No. 1,980. Portrait of a lady, unknown.
By A. Plimer, 1735.

No. 1,981. Portrait of a gentleman in a doctor's gown.
Unknown.

No. 1,982. Portrait of a lady, unknown. Unknown.

No. 1,983. Portrait of a gentleman, unknown. Unknown.

See also Addenda, Part II., *p.* 715.

No. 1,984. Grace Dalrymple, wife of Sir John Elliott (1765–1825). By Cosway.—MISS BENTINCK.

No. 1,985. Louis Joseph Philippe, Duc d'Orleans (1747–1793).

He was brother of Louis XVI., and father of Louis Philippe, the late King of the French. In consequence of a quarrel with his brother he espoused the side of the people, became a member of the Convention under the name of Philippe Egalité, and not only voted for the death of the king, but was present at his execution. Being condemned to the guillotine by the Committee of Public Safety, he suffered death Nov. 6th, 1793. MISS BENTINCK.

No. 1,986. Mr. and Mrs. Black. By Engleheart.
C. C. BLACK, ESQ.

No. 1,987. Group of the Royal Children.

The Princess Alice, Prince Arthur, and the Princess Helena. By Sir W. Ross. H. G. BOHN, ESQ.

No. 1,988. "The Sisters." By Sir W. Ross.
H. G. BOHN, ESQ.

No. 1,989. Etheldreda, daughter of Edward Harrison, of Balls, Kent; married 1723 to Charles, 3rd Viscount Townsend.
Painted in enamel, after Vanloo, by Zincke.

The frame, with flowers in relief, and her arms on the back, supported by cupids, was enamelled by Groth.
BERIAH BOTFIELD, ESQ., M.P.

No. 1,990. Miniature of Mr. Burgoyne. By J. Comerford.
C. BOWYER, ESQ.

No. 1,991. Miniature, unknown. By J. Comerford. C. BOWYER, ESQ.

No. 1,992. Miniature, unknown. C. BOWYER, ESQ.

No. 1,993. James I. REV. G. W. BRAIKENRIDGE.

COLLECTION LENT BY J. W. BRETT, ESQ.

No. 1,994. Frame, containing 8 miniatures, amongst which are :—

(*a*) Madame du Barry (1746–1793).

Marie Vaubenier, Countess du Barry, mistress of Louis XV. ; she was murdered in the French Revolution, Nov. 6th, 1793.

(*b*) Madame de Pompadour (1720–1764). By Hall.

Jean Antoinette Poisson, married in 1741 to M. d'Etioles, appeared at the French Court in 1745 as mistress to Louis XV., under the title of Marquise de Pompadour.

(*c*) Mademoiselle Isabey the artist. By her father.

No. 1,995. Frame containing 14 miniatures, amongst which are,—

(*a*) Mrs. Robinson (1758–1800). By R. Cosway.

Mary Darby, born at Bristol, married at 15 to Mr. Robinson. She appeared on the stage under the auspices of Garrick, and was afterwards mistress of George, Prince of Wales.

(*b*) The same, in the character of Perdita, with a miniature of the Prince of Wales suspended from her neck. By Shelley.

(*c*) Miss Siddons, daughter of the celebrated tragic actress. Painted by Sir Thomas Lawrence.

(*d*) James Thomson, the poet (1700-1748).

(*e*) Inigo Jones (1572-1652), the architect of the Banqueting House at Whitehall.

(*f*) Dr. John Hewit, a strenuous partizan of the Royal cause under the Commonwealth ; betrayed by a spy of Secretary Thurloe's, and executed at the same time with Sir Henry Slingsby, 1658. It is recorded that Mrs. Claypole, Cromwell's favourite daughter, interceded in vain for his life.

No. 1,996. John Hampden (1594-1643).

A celebrated political leader during the civil wars. On the breaking out of the civil war he took up arms against the King, and commanded a regiment under the Earl of Essex. He received a mortal wound in an action at Thame, with the Royalist forces under Prince Rupert.

No. 1,997. Lady Denbigh. By H. Bone.

No. 1,998. Mrs. Sawbridge. By Lee.

No. 1,999. Sir Richard Steele (1671-1729). By C. F. Zincke.

A political writer and essayist ; the author, in con-

Collection lent by J. W. Brett, Esq.—*continued.*

junction with Joseph Addison, of "The Tattler," 1709, "The Spectator," 1711, and "The Guardian," 1713.

No. 2,000. Dr. Dodd. By C. F. Zincke.

See also Addenda, Part II., p. 715.

No. 2,001. Miniature of Dr. Thomas Briggs, of the Niger expedition. Painted by Hargreaves, of Liverpool. DR. BRIGGS.

COLLECTION LENT BY THE MARQUESS OF BRISTOL.

No. 2,002. Right Hon. John Lord Hervey, eldest son of John, Earl of Bristol, 1723, afterwards called to the House of Lords and made Lord Privy Seal.

No. 2,003. The Countess of Suffolk, Groom of the Stole to Queen Catherine, and Grandmother to Elizabeth, Countess of Bristol. By J. Hoskins (1660).

No. 2,004. King George I. (1660-1727).

No. 2,005. Sophia Dorothea, born at Hanover 1685, only daughter of George 1st, married at Berlin 1706 to Fred. William, King of Prussia, mother of Frederick the Great. She died 1757.

No. 2,006. George, Prince of Wales, afterwards King George II. (1683-1760).

No. 2,007. Miniature of a young man in armour, unknown.

No. 2,008. Augusta, daughter of Frederick Prince of Wales, born 1737, married in 1764 to William Frederick Duke of Brunswick. She was the mother of Caroline Queen of George IV., and died 1813. By G. Spencer, 1753.

No. 2,009. Mary Lady Hervey, daughter of General Nicholas Lepell, and wife of John Lord Hervey, known as "Molly Lepell."

No. 2,010. Charles Edward Stuart, with a crown and his cypher in relief at the back of the case.

No. 2,011. Mr. Stephen Fox, 1728, created Lord Ilchester, 1741.

No. 2,012. Mr. Henry Fox, 1729, created Lord Holland. 1763.

No. 2,013. Sir Isaac Newton, the astronomer and Philosopher (1642-1727). Copied from a picture by Sir Godfrey Kneller, By Bernard Lens, jun.

No. 2,014. Samuel Cooper, the miniature painter (1609-1672). A nephew and pupil of Hoskins; he was styled "Vandyck in little." By B. Lens, jun., 1708.

Collection lent by the Marquess of Bristol—*continued.*

No. 2,015. John Greenhill, the painter; died 1676.
By Bernard Lens, jun.

No. 2,016. Bernard Lens, jun., the painter.
By himself. 1708.

No. 2,017. Her Majesty the Queen, when an infant.
MRS. BROCK.

COLLECTION LENT BY HIS GRACE THE DUKE OF BUCCLEUCH, K.G.

Frame No. 1.

No. 2,018. Henry VII. By H. Holbein.
Henry Tudor, Earl of Richmond, crowned as Henry VII. on the field of Bosworth, 1485; died 1509.

No. 2,019. Henry VII.

No. 2,020. Elizabeth of York, Queen of Henry VII., after an old picture; died 1503. By J. Hoskins.

No. 2,021. Henry VIII., born 1491, crowned 1509, died 1547. By H. Holbein.

No. 2,022. Henry VIII. By H. Holbein.

No. 2,023. Henry VIII. By H. Holbein.

No. 2,024. Catherine of Arragon (1483–1536), first wife of Henry VIII. By H. Holbein.

No. 2,025. Catherine of Arragon. By H. Holbein.

No. 2,026. Catherine of Arragon. By H. Holbein.

No. 2,027. Mary Tudor. By Sir Antonio More.
Mary Tudor, daughter of Catherine of Arragon, crowned 1553, and married the following year to Philip of Spain (1515–1558.)

No. 2,028. Anne Boleyn. By J. Hoskins.
Anne Boleyn, second wife of Henry VIII., and mother of Queen Elizabeth. She was married 1533, and beheaded 1536.

No. 2,029. Catherine Howard. By Holbein.
Catherine Howard, fifth wife of Henry VIII.; married 1540, and beheaded 1542.

No. 2,030. Catherine Howard. By Holbein.

No. 2,031. The Princess Elizabeth, afterwards Queen, crowned 1558 (1533–1603). By Hilliard.

No. 2,032. Queen Elizabeth.

No. 2,033. Queen Elizabeth. By Hilliard.

No. 2,034. Queen Elizabeth. By Hilliard.

No. 2,035. Queen Elizabeth. By Hilliard.

No. 2,036. Queen Elizabeth. By Hilliard.

Collection lent by the Duke of Buccleuch—*continued.*

No. 2,037. Queen Elizabeth. By I. Oliver.

No. 2,038. Queen Elizabeth (? Anne of Denmark, Queen of James I.) By I. Oliver.

No. 2,039. Prince Edward. By H. Holbein.

Prince Edward, son of Jane Seymour, third wife of Henry VIII.; born 1537, crowned 1547, died 1553.

No. 2,040. King Edward VI. By H. Holbein.

No. 2,041. King Edward VI. By H. Holbein.

No. 2,042. King Edward VI. By H. Holbein.

No. 2,043. Mary Stuart and Henry Lord Darnley, on an onyx cameo. Ascribed to Valerio Vincentino.

Mary Queen of Scots was the only child of James V. and his second wife, Mary, daughter of Claude de Lorraine, Duc de Guise, born 1542. She married (1558) Francis, Dauphin of France, and on his death (1560) she returned to Scotland. In 1565 she was married to her cousin, Henry Stuart, Lord Darnley; and on his assassination (1567) she married James Hepburn, Earl of Bothwell. In 1568 she took refuge in England, where she underwent an imprisonment of nineteen years. She was executed, after a mock trial by order of Queen Elizabeth, Feb. 8, 1586, and interred with great pomp in Peterborough Cathedral. Her remains were subsequently removed by her son, James I., to Henry VII.'s Chapel in Westminster Abbey.

No. 2,044. Frederick of Bohemia, Elector Palatine, died 1632. By I. Oliver.

Frame No. 2.

No. 2,045. Elizabeth, Lady Hunsdon. By Hilliard.

Elizabeth Spencer, wife of George Carey, second Lord Hunsdon.

No. 2,046. Anne Clifford, Countess of Dorset, Pembroke, and Montgomery; d. 1676. By S. Cooper.

Daughter of George, Earl of Cumberland, and wife of Richard, Earl of Dorset, and afterwards of Philip, fourth Earl of Pembroke and Montgomery. She was the lady who returned the famous answer to Sir J. Williamson, Secretary of State to Charles II., when he attempted to dictate to her the choice of a member for the borough of Appleby. "'I have been bullied by an usurper, I have been neglected by a court, but I won't be dictated to by a subject. Your man shan't stand.' Anne Dorset, Pembroke and Montgomery."

No. 2,047. Lucy Harrington, wife of Edward, third Earl of Bedford; d. 1627. By I. Oliver.

Collection lent by the Duke of Buccleuch—*continued.*

No. 2,048. Catherine, Duchess of Lenox. By I. Oliver.

No. 2,049. The Lady Hay. By I. Oliver.

No. 2,050. The Duchess of Buckingham, mother of George Villiers, Duke of Buckingham By S. Cooper.

No. 2,051. Lucy Harrington, Countess of Bedford.

No. 2,052. The Countess of Huntingdon; d. 1633.

No. 2,053. Catherine Carey, wife of Charles Howard, Earl of Nottingham. By I. Oliver.

To this lady Essex entrusted the ring for delivery to Queen Elizabeth.

No. 2,054. The Lady Arabella Stuart, daughter of Charles Stuart, Earl of Lenox, and wife of William Seymour, afterwards Earl of Hertford; she died in prison, 1617. By I. Oliver.

No. 2,055. Frances, Countess of Essex By I. Oliver.

Frances Howard, wife of Robert Devereux, Earl of Essex (the Parliamentary general), from whom she was divorced, in order to enable her to marry Robert Carr, Earl of Somerset. In 1616 she and Carr were convicted of the murder, by poison, of Sir Thomas Overbury in the Tower, but received the King's pardon. She died 1636.

No. 2,056. Mary Sidney, Countess of Pembroke, to whom her brother, Sir Philip Sidney, dedicated his "Arcadia." By I. Oliver.

No. 2,057. Mrs. Holland. By I. Oliver.

No. 2,058. The Countess of Nottingham. By I. Oliver.

Frame No. 3.

No. 2,059. General Pallavicini. By Hilliard.

No. 2,060. Sir Philip Sidney, the Author of the "Arcadia" (1554–1586); killed at Zutphen. By I. Oliver.

No. 2,061. Sir Thomas More, Chancellor of England, born 1480. He was brought to trial for denying the King's supremacy, and beheaded 1535. By H. Holbein.

No. 2,062. William Drummond of Hawthornden, the poet (1585–1649). By I. Oliver.

No. 2,063. Sir Walter Raleigh, a statesman, scholar, and warrior under Elizabeth and James I.; born 1552, and unjustly executed 1618. By Hilliard.

No. 2,064. Sir Kenelm Digby (1603–1665), styled "the ornament of England." By J. Hoskins.

No. 2,065. Sir John Suckling, the poet (1609–1641). By I. Oliver.

No. 2,066. Nicholas Hilliard, the painter, younger son of Richard Hilliard, High Sheriff of Devonshire, 1560.

Collection lent by the Duke of Buccleuch—*continued.*

He was in great favour with Elizabeth and James I. (1547–1619). By himself.

No. 2,067. Richard Cromwell, eldest son of the Protector; died 1712. By S. Cooper.

No. 2,068. Oliver Cromwell (1599–1658). By S. Cooper.

No. 2,069. Oliver Cromwell. By S. Cooper.

No. 2,070. Oliver Cromwell. By S. Cooper.

No. 2,071. John Milton (1608–1674). By S. Cooper.

No. 2,072. John Milton.

No. 2,073. Algernon Sidney; born 1617; executed 1678.

No. 2,074. Old Hilliard. By his son, N. Hilliard.

No. 2,075. Abraham Cowley, the poet and adherent of Charles I. (1618–1667). By Thos. Flatman.

No. 2,076. John Selden, a celebrated lawyer and historian (1584–1654). By Thos. Flatman.

No. 2,077. Sir Harry Vane, a celebrated republican, born 1612, and executed after the Restoration, 1662. By Thos. Flatman.

No. 2,078. Henry Cromwell, younger son of the Protector, and Viceroy of Ireland; died 1674. By S. Cooper.

No. 2,080. Sir Harry Vane.

No. 2,081. John Thurlowe, Secretary of State under the Protector; d. 1667. By S. Cooper.

No. 2,082. Thomas Wriothesley, Fourth Earl of Southampton; d. 1667.

No. 2,083. John Oldham, the poet (1653–1683). By J. Hoskins.

No. 2,084. Samuel Pepys, Secretary to the Admiralty under Charles II. and his brother; died 1703. By S. Cooper.

No. 2,085. Sir Thomas Fairfax, the Parliamentary general in command at the Battle of Naseby; died 1671. By J. Hoskins.

No. 2,086. Sir John Maynard, a celebrated statesman and lawyer (1602–1690). By Thos. Flatman.

No. 2,087. Samuel Butler, the author of "Hudibras" (1612–1680). By S. Cooper.

No. 2,088. John Lilburne, the republican, and Colonel of Dragoons at Marston Moor (1618–1657).

No. 2,089. Mr. Edward Montagu. By J. Hoskins.

No. 2,090. The Earl of Perth.

No. 2,091. Admiral Penn (1621–1670), father of the celebrated Wm. Penn, the Quaker. By S. Cooper.

No. 2,092. John Evelyn of Wotton (1620–1706).

No. 2,093. Matthew Prior, the poet (1664–1721).

Collection lent by the Duke of Buccleuch—*continued.*

No. 2,094. Titus Oates, the notorious informer in the reigns of Charles II. and James (1619–1705).

No. 2,095. Sir Theodore Mayerne, a celebrated physician in the reign of James I. and of Charles. He was born at Geneva, 1573, and died 1655.

No. 2,096. Dr. John Tillotson, Archbishop of Canterbury, on the deprivation of Sancroft in 1691 (1630–1694).

No. 2,097. Thomas Egerton, first Baron Ellesmere, Lord Chancellor of England, 1540–1617.

No. 2,098. Titus Oates.

No. 2,099. Alexander Pope, the poet (1688–1744).
By Bernard Lens.

No. 2,100. Oliver Cromwell. By S. Cooper.

This is the unfinished miniature which Cromwell is said to have caught Cooper in the act of surreptitiously copying.

No. 2,101. The Lady Elizabeth Cromwell. By S. Cooper.

Elizabeth Bourchier, wife of the Protector, whom he addressed so lovingly from the field of Dunbar as "dearer to him than any creature." She died at Norborough (in 1665), the residence of her son-in-law, Mr. John Claypole.

No. 2,102. Mrs. Elizabeth Claypole. By S. Cooper.

Elizabeth, the favourite daughter of the Protector, and wife of John Claypole of Norborough, in Lincolnshire. She died at Hampton Court, 1658, at the age of 29.

No. 2,103. Marie Antoinette, Queen of France (1755-1793). Daughter of Francis I. of Austria and Maria Theresa, married to Louis XVI. in 1770. Murdered in the French Revolution, October 16, 1793. Artist unknown.

Frame No. 4.

Containing 17 miniatures of persons unknown.

COLLECTION LENT BY H.R.H. THE DUKE OF CAMBRIDGE.

No. 2,104. George III., born 1738, crowned 1761, died 1820.

No. 2,105. H.R.H. the Princess Amelia, 1783–1810.

No. 2,106. H.R.H. the Princess Sophia, 1777–1848.

No. 2,107. Queen Charlotte, wife of George III.

No. 2,108. Maria, Grand Duchess of Brunswick and Luneberg.

No. 2,109. Portrait of a lady, unknown.

No. 2,110. Portrait of a boy, unknown.

No. 2,111. Charles I. By Petitot.

No. 2,112. Queen Henrietta Maria. By Petitot.

No. 2,113. La Belle Henriette, daughter of Charles I.
By Petitot.

No. 2,114. Charles II., when a youth. By Petitot.

COLLECTION LENT BY C. B. CARRUTHERS, ESQ.

No. 2,115. Elizabeth Billington, a celebrated English singer, 1769–1818. By Sir Thomas Lawrence.

No. 2,116. Portraits of a lady and child. By R. Cosway.

No. 2,117. Portrait of a lady. By R. Cosway.

No. 2,118. The Duchess of Devonshire and the Countess of Bessborough. By R. Cosway.

The two daughters of John, first Earl Spencer. Georgiana, so celebrated for her beauty and accomplishments, married in 1774 William, fifth Duke of Devonshire, and died 1806. Her sister, Henrietta Frances, was married in 1780 to Frederick, third Earl of Bessborough, and died 1821.

No. 2,119. Portrait of a lady. By R. Cosway.

No. 1,120. Portrait of a lady. By R. Cosway.

No. 2,121. Anna Selina Storace, a celebrated singer towards the end of the last century, and the sister of Stephen Storace, the composer. She died 1814. By Grimaldi, 1795.

No. 2,122. Portrait of a lady. By Forster, 1702.

No. 2,123. Portrait of Mrs. Fitzherbert. By R. Cosway.

No. 2,124. Portrait of Mrs. Cosway. By R. Cosway.

No. 2,125. Mary Isabella, Duchess of Rutland, 1756-1831. By H. Hone, 1775.

No. 2,126. Lady Anne Dawson, æt. 23. Enamelled by H. Spicer, 1798.

Daughter of Thomas, Earl of Pomfret, and wife of Thomas Dawson, afterwards Viscount Cremorne.

No. 2,127. Lady Caroline Lamb, 1786–1828. By Miss Jones.

She was daughter of Frederick, third Earl of Bessborough, and married in 1805 to the late William Lamb, Lord Melbourne.

No. 2,128. La Princesse de Lamballe. By Sicardi.

The attached friend of Marie Antoinette, and superintendent of her household. She succeeded in escaping to England on the flight of the royal family to Varennes, but immediately she heard of their imprisonment she returned to share it. She was barbarously butchered 1792, in her 44th year.

No. 2,129. Mdlle. de Blois. By J. A. Artaud.

The natural daughter of Louis XIV. and Madame de Montespan, and wife of Philip, Duc d'Orleans, well known as the Regent Orleans.

No. 2,130. La Duchesse d'Angoulême. By Dumont, 1814.

Collection lent by C. B. Carruthers, Esq.—*continued.*

No. 2,131. Mdlle. de Vienne, a French actress.
By L. Perin.

No. 2,132. Mad. Rosalie Dugazon, of the Opera Comique.
By J. B. Augustin, 1795.

No. 2,133. Marie Jean, Comtesse du Barry, 1744–1793.
By Le Tellier, 1769.

Mistress of Louis XV. On the breaking out of the French revolution she repaired to England to sell her jewels for the benefit of the royal family, and on her return to France was brought before the revolutionary tribunal on the charge of "being a conspirator, and of having worn mourning in London for the death of the tyrant." She was executed on the 6th of November 1793.

No. 2,134. La Comtesse d'Aguillon. By Perin.

No. 2,135. Mad. de Pompadour, mistress of Louis XV.
By Mdlle. Valleyer.

No. 2,136. Portrait of a lady. By Sicardi.

No. 2,137. Portrait of a lady. By Chasselat.

No. 2,138. Maria Leczinska, Queen of Louis XV.

Daughter of Stanislaus, King of Poland, and married in 1725 to Louis XV.

No. 2,139. Portrait of a lady. By E. Doray, 1799.

No. 2,140. Madame S. Arnould.

No. 2,141. Madame C. A. Dumarez, an actress at the Théâtre Français.

No. 2,142. Madame de Polignac. By C. X., 1780.

No. 2,143. Madame de la Villette. By Sicardi.

No. 2,144. Portrait of a lady. By Sicardi.

No. 2,145. Portrait of a lady.

No. 2,146. Portrait of a lady. By Massé.

No. 2,147. Portrait of a lady. By Hall.

No. 2,148. Portrait of a lady. By Wayler.

No. 2,149. Portrait of a lady. By Klingstet.

No. 2,150. The Lady Louisa Manners. By Mrs. Mee.
HENRY CATT, ESQ.

COLLECTION LENT BY MISS BURDETT COUTTS.

No. 2,151. Sir Kenelm Digby, his wife the Lady Venetia Digby, and their sons, Kenelm and John. By P. Oliver.

This noble miniature, copied from a picture by Vandyck, and pronounced by Walpole to be "the most beautiful piece of the size that exists," was discovered with several others in the garret of an old house in Wales, belonging to Mr. Watkin Williams, a supposed descendant of Sir K. Digby.

Collection lent by Miss Burdett Coutts—*continued.*

They were purchased by Horace Walpole, and at the Strawberry Hill sale this, with other Digby miniatures, came into Miss Burdett Coutts' possession.

Sir K. Digby (1603-1665) son of Sir Everard Digby. He attended Charles, Prince of Wales on his romantic expedition to Madrid in 1623; he married Lady Venetia Stanley in 1624. She died in 1633, leaving him with two sons, Kenelm and John. In 1638 he was imprisoned by order of the Parliament, and on his release, retired to the Continent, where he devoted himself to literary pursuits. He returned to England at the Restoration, and died 1665.

Lady Venetia Stanley, daughter of Sir Edward Stanley and his wife Lady Lucy Percy, was born 1600. She is mentioned by Lord Clarendon as "of an extraordinary beauty and as extraordinary fame." She died 1633.

Kenelm, the elder son, born 1625, joined the Royalist forces, and fell at St. Neots (1648), fighting against the Parliamentary troops. John Digby, the younger son, born 1627, devoted himself to literary pursuits.

No. 2,152. Sir Kenelm Digby. By Peter Oliver.

No. 2,153. Lady Venetia Stanley at the age of 19. By P. Oliver.

No. 2,154. Lady Venetia Stanley. By P. Oliver.

No. 2,155. Lady Venetia Stanley. By P. Oliver.

No. 2,156. The Lady Arabella Stuart. By Isaac Oliver.

No. 2,157. Henry, Prince of Wales, son of James I. By Isaac Oliver.

No. 2,158. Charles I. (1600-1649). By Petitot.

No. 2,159. Charles II. (1630-1685). By Petitot.
From Strawberry Hill.

No. 2,160. James, Duke of York. By Petitot.
Given by James to his mistress, Mrs. Godfrey. From Strawberry Hill.

No. 2,161. Henriette d'Angleterre, Duchesse d'Orléans. By Petitot.

Youngest daughter of Charles I., born 1645, and called "La Belle Henriette." She was married in 1661 to Philippe Duc d'Orléans, brother of Louis XIV., and negotiated the treaty between her brother Charles and Louis. She died in 1670.

No. 2,162. Prince Charles Edward (1720-1788), enamel. By Hone.

No. 2,162*. The Cardinal York (1725-1807).
Henry Benedict, younger son of The Old Chevalier and

Collection lent by Miss Burdett Coutts—*continued.*

Maria Clementina Sobieski, elevated to the purple as Cardinal York in 1747.

No. 2,163. Mdlle. de la Vallière. By Petitot.

One of the maids of honour to "La Belle Henriette," and afterwards mistress of Louis XIV.

No. 2,164. Madame de Maintenon. By Petitot.

Françoise d'Aubigné, born 1635, married to Scarron, the comic poet. After his death she became governess to the children of Madame de Montespan, at that time mistress of Louis XIV. Here she attracted the king's notice, who created her Marquise de Maintenon; and after the death of Marie Therese, the queen consort, privately married her in 1685. She died at St. Cyr in 1719.

No. 2,165. George Monck, Duke of Albemarle (1608–1670).

No. 2,166. Mary Stuart, Queen of Scots, after an original picture by Sir Antonio More. By H. Bone.

No. 2,167. Mrs. Elizabeth Claypole. By J. Hoskins.

The favourite daughter of the Protector, and wife of Mr. John Claypole, of Norborough. She died 1658, aged 29.

No. 2,168. Shakspeare, 1564–1616.

No. 2,169. Bernardin de St. Pierre, 1737–1814. The author of "Paul and Virginia."

No. 2,170. Arthur Wellesley, Duke of Wellington, 1769–1852. By Isabey.

No. 2,171. Susan Coutts, Countess of Guildford.

No. 2,172. Frances Coutts, Marchioness of Bute.

No. 2,173. The Hon. Elizabeth Booth. By Smart.

No. 2,174. Mrs. Trevannion.

No. 2,175. Susan, Countess of Guildford, and her sister, Sophia, Lady Burdett. By Angelica Kauffman.

This and the following miniature are supposed to have been painted at Rome, by Angelica Kauffmann, as a study for a larger picture.

No. 2,176. Susan, Countess of Guildford, and her sister, Frances, Marchioness of Bute. By Angelica Kauffman.

No. 2,177. Sophia, Lady Burdett.

No. 2,178. Sophia, Lady Burdett. By Miss Scott.

No. 2,179. Sophia, Lady Burdett. By Cosway.

No. 2,180. Sir Francis Burdett, Bart., 1770–1844. By Cosway.

No. 2,181. Ditto Ditto Ditto.

No. 2,182. Ditto Ditto Ditto.

No. 2,183. Harriet, Duchess of St. Albans. By Stump.

No. 2,184. Miss Mellon, afterwards Duchess of St. Albans.

Collection lent by Miss Burdett Coutts—*continued.*

No. 2,185. Miss Burdett Coutts. By Jagger.
No. 2,186. Mr. Jones Burdett.
No. 2,187. Susan, Countess of Guildford.
No. 2,188. Mrs. Brown. By Miss Scott.
No. 2,189. Mrs. Brown. By Sir W. Ross.
No. 2,190. Napoleon I. By Isabey.
No. 2,191. John, first Earl Brownlow, 1779–1853.
By Sir F. Chantrey.

No. 2,192. Mary Stuart, Queen of Scots.
By B. Lens, Jun.
Copied from a picture, taken by George Vertue from an original, now lost, by Isaac Oliver.
THE COUNTESS COWPER.
No. 2,193. The Lady Elizabeth Aislabie. By Zincke.
THE COUNTESS COWPER.
No. 2,194. A lady unknown By Zincke.
THE COUNTESS COWPER.
No. 2,195. Sir Philip Sidney, 1554–1586.
By Isaac Oliver.
Son of the famous Sir Henry Sidney, Viceroy of Ireland, and one of the most accomplished statesmen and writers of his day. He was high in Elizabeth's favour, and was appointed Governor of Flushing and general of horse under his uncle, the Earl of Leicester. He died of wounds received at the battle of Zutphen. This miniature was formerly in Mr. James West's collection, at whose sale it was purchased by Philip, Earl of Hardwicke. THE LADY ADINE COWPER.
No. 2,196. Lady Lindsay of Evelick. By Smart, 1787.
J. GIBSON CRAIG, ESQ.
No. 2,197. Portrait of a lady, unknown.
J. GIBSON CRAIG, ESQ.
No. 2,198. Oliver Cromwell.
An ivory medallion of the period. REV. J. M. CROKER.

COLLECTION LENT BY S. DAWSON DAMER, ESQ.

No. 2199. H.R.H. George, Prince of Wales. By R. Cosway.
No. 2,200. H.R.H. George, Prince of Wales. By R. Cosway.
No. 2,201. Mrs. Fitzherbert (1756–1837). By R. Cosway.
Maria, daughter of W. Smythe, Esq., of Brambridge, Hants, married 1775, to Edward Weld, Esq., of Lulworth Castle, who died the same year. She married, secondly, 1778, Thomas Fitzherbert, Esq., of Swinnerton, co. Stafford, who died 1781. In 1785 she was privately married at Carlton

Collection lent by S. Dawson Damer, Esq.—*continued.*

House to George, Prince of Wales, the ceremony being performed by the late Rev. S. Johnes Knight, Rector of Welwyn, Herts.

The wedding ring of George, Prince of Wales, and Mrs. Fitzherbert is attached to the frame. It is a gimmal ring, with the name "George Augustus Frederick" engraved within the hoop.

No. 2,202. The Lady Horatia Seymour. By Cosway.

No. 2,203. The Lady Horatia Seymour. By R. Cosway.

No. 2,204. Oliver Cromwell. By S. Cooper.

This picture was once the property of Richard Cromwell, by whom it was taken to Genoa after the Restoration. He there married a member of the Pallavicini family, in whose possession it remained till its purchase by its present owner. The miniature is in its original silver-gilt frame, with a cipher engraved on the reverse of the case.

THE EARL DE GREY AND RIPON.

COLLECTION LENT BY LORD DE LISLE AND DUDLEY.

No. 2,205. Robert Sutton de Dudley, Earl of Leicester (1532–1588). By I. Oliver.

Son of John Dudley, Duke of Northumberland. He was the favourite of Queen Elizabeth, who proposed him as a husband for Mary Stuart. He commanded the army assembled at Tilbury to defend the kingdom against the Spanish Armada.

No. 2,206. George Clifford, Earl of Cumberland (1558–1605). By I. Oliver.

High in the favour of Queen Elizabeth, and one of the peers who sat in judgment upon Mary Stuart. It is said that upon some occasion, Elizabeth gave him her glove, which he had encircled with diamonds, and ever after bore it at all tilts and tourneys conspicuously placed in front of his high crowned hat. His only daughter was the celebrated Anne, Countess of Dorset, Pembroke, and Montgomerie.

No. 2,207. Sir Philip Sidney (1554–1586). By I. Oliver.

The author of the Arcadia, son of Sir Henry Sidney of Penshurst. He received his death wound at the battle of Zutphen, 1586.

No. 2,208. Dorothea, Countess of Sunderland. By J. Hoskins.

Daughter of Robert Sidney, Earl of Leicester, married (1639) to Lord Spencer, afterwards Earl of Sunderland, who was killed, 1643, at the battle of Newbury. On his

Collection lent by Lord de Lisle and Dudley—*continued.*

death she married Robert Smythe, of Bounds, Kent. She was the lady who was celebrated by Waller under the name of Saccharissa. She died 1684.

No. 2,209. George Lord Digby (1608–1672).
By J. Hoskins.

Secretary of State to Charles II. during his exile.

No. 2,210. Sir Robert Dudley.

Illegitimate son of Robert Sutton de Dudley, Earl of Leicester. He was created Duke of Northumberland by the Emperor of Germany for his services in making Leghorn a town of free trade.

No. 2,211. Ambrose Dudley, Earl of Warwick (1529–1589). By I. Oliver.

Son of John, Duke of Northumberland, and a strenuous supporter of Lady Jane Grey, in whose cause he appeared in arms. Created Earl of Warwick, 1562, by Queen Elizabeth. He highly distinguished himself at the Battle of St. Quintin, 1577, and at the defence of New Haven (or Havre de Grace), of which fortress he was Governor.

No. 2,212. Henry Percy, Earl of Northumberland, died 1632.

A great patron of literature and a gallant soldier. In 1588 served in the fleet in the attack on the Spanish Armada, and a volunteer at the siege of Ostend. He was imprisoned by James I. for many years on suspicion of being engaged in the Gunpowder Plot.

No. 2,213. James I. (1566–1625). By Hilliard.

Dated 1609, regni 43. He was declared King of Scotland when only a year old, 1567, on the forced abdication of his mother, Mary Stuart, when a prisoner in Lochleven Castle.

No. 2,214. Portrait, unknown. By N. Hilliard.

This miniature bears an inscription, "Ricardus Hilliard, "quondam vice-comes civitatis et comitatus Exoniæ 1560," denoting the portrait of the painter's father, who was High Sheriff of Devon, 1560. The original portrait has, however, been cut out, and the likeness of a girl inserted.

No. 2,215. Nicholas Hilliard, the painter (1547–1619).
By himself.

A celebrated goldsmith and miniature painter, high in favour with Queen Elizabeth, and her successor. He imitated the style of Holbein, and was the master of I. Oliver.

COLLECTION LENT BY J. C. DENT, ESQ.

No. 2,216. The Three Children of King Henry VII.
Ascribed to Mabeuse.

Arthur, Prince of Wales (1486–1502), in the centre; Prince Henry, afterwards Henry VIII.; and the Princess Margaret wife of James IV. of Scotland. Mr. Scharf, however, considers that these portraits are those of the three children of the King of Denmark. (Vide Proceedings of Soc. of Antiq. 2nd Ser. vol. i., No. vii.) From the Strawberry Hill collection.

No. 2,217. Jane Seymour. By H. Holbein.

She was the third wife of King Henry VIII., whom she married the day after the execution of Queen Anne Boleyn, May 1536. She died in giving birth to Edward VI., Oct. 1537. From the Strawberry Hill collection.

No. 2,218. Queen Catherine Parr. By H. Holbein.

She was the sixth wife of King Henry VIII. After the King's death in 1547, she married Thomas, Lord Seymour of Sudeley, uncle to King Edward VI., and died 1548. From the Strawberry Hill collection.

No. 2,219. Henry VIII., full length, carved in hone stone. From the Strawberry Hill collection.

No. 2,220. Henry VIII., carved in boxwood. From the Strawberry Hill collection. By H. Holbein.

COLLECTION LENT BY THE EARL OF DERBY.

No. 2,221. Elizabeth of Bohemia (1596). By N. Hilliard

Daughter of James I. of England; married (1612) to Frederick V., King of Bohemia, by whom she was the mother of Prince Rupert and Prince Maurice, so well known in the civil wars of England.

No. 2,222. Mrs. Mary Beale (1632–1697). By S. Cooper.

An artist and pupil of Sir Peter Lely.

No. 2,223. Queen Elizabeth of England (1533–1603).
By N. Hilliard.

No. 2,224. Marie d'Autriche, Queen of France.
By Petitot.

No. 2,225. Henrietta Maria (1609–1669). By J. Hoskins.

Daughter of Henry IV. of France, and married to Charles I. of England in 1626.

No. 2,226. Sir Francis Drake, dated 1581, ætatis suæ 42.
By N. Hilliard.

Born at Tavistock, 1545, and brought up under the auspices of Sir John Hawkins, and under whom he served. He sailed from Plymouth in 1577, and after circumnavigating the globe, returned to the same port in 1580. He

Collection lent by the Earl of Derby—*continued.*

was Vice-Admiral under Charles Lord Howard of Effingham, in the fight with the Spanish Armada. He died of fever off Nombre de Dios in 1596.

No. 2,227. Robert Devereux, Earl of Essex (1567–1601). By I. Oliver.

He was for a long period high in favour with Elizabeth; but having incurred her displeasure, he appeared in arms, for which conduct he was tried and condemned to death, 1601. A ring which had been given to him by Elizabeth, and which was always to ensure his pardon, was detained by the Countess of Nottingham, to whom it had been entrusted, and thus prevented the exercise of the Queen's clemency. This ring is now in the possession of the Rev. Lord John Thynne, and is engraved in Labarte's "Handbook of the Arts," page 55.

No. 2,228. Ben Jonson, the poet (1574–1637), dated "in Româ 1604." He was Poet Laureate to James I. and Charles I.

No. 2,229. Sir Robert Walpole, first Earl of Orford (1676–1745). By Zincke.

The celebrated Prime Minister of George I. and George II., and father of the well-known Horace Walpole of Strawberry Hill.

No. 2,230. Peter Oliver, the artist, in profile (1660–1661) By himself.

Drawn on card; on the back is a miniature portrait of his wife, nearly full faced. He was the son of Isaac Oliver, a celebrated miniature painter.

No. 2,231. Frances Howard, Countess of Essex and Somerset. By I. Oliver.

Eldest daughter of Thomas Howard, Earl of Suffolk, and wife of Devereux, Earl of Essex. Having conceived a violent passion for Robert Carr, Earl of Somerset, she obtained a divorce from the Earl of Essex, and married him. She has rendered her name infamous from her share in the murder by poison of Sir Thomas Overbury in the Tower, 1613.

No. 2,232. Arthur, Prince of Wales.

Eldest son of Henry VII. and Elizabeth of York; born 1486; married 1501, to the Infanta Catherine of Arragon, but died a few months afterwards.

Copied by E. Edwards, 1781, from a picture at Osterly.

No. 2,233. Tintoretto, the painter. By himself.

Giacomo Robusti, called "Il Tintoretto," from his father's profession of a dyer. Born at Venice 1512, and died there 1594.

Collection lent by the Earl of Derby—*continued.*

No. 2,234. Charlotte de la Tremouille, Countess of Derby. By Corn. Janseen.

She was the daughter of Claude de la Tremouille, Duc de Thouars, and made herself famous by her gallant defence of Lathom House in 1644, when it was besieged by 2,000 Parliamentarians, and of the Isle of Man in 1651. She was the last person in the British dominions who yielded to the republic.

No. 2,235. John Law, 1671–1729. By Coater.

Under the auspices of the Regent Duke of Orleans, he projected the Mississippi scheme, which caused so much misery in France, and compelled him to fly to Venice, where he died in penury.

No. 2,236. Andrew Marvell (1620–1678) in early life. After Vandyck.

No. 2,237. Andrew Marvell.

No. 2,238. Maria Sidney, Countess of Pembroke; died 1621. By Zucchero.

Daughter of Sir Henry Sidney, and sister to the celebrated Sir Philip. She was the third wife of Henry, second Earl of Pembroke. It was upon this lady that Ben Jonson wrote the well known epitaph :—

"Underneath this marble hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother:
Death, ere thou hast kill'd another,
Fair and learn'd and good as she,
Time shall throw a dart at thee."

COLLECTION LENT BY LADY SOPHIA DES VŒUX.

A frame of twelve enamelled miniature portraits, viz. :—

No. 2,239. Mme. la Duchesse de Fontanges. By Petitot.

No. 2,240. La Fille de Gaston, Duc d'Orleans. By Petitot.

Louise de Montpensier, better known as "La Grande Mademoiselle," celebrated for her political intrigues during the reign of Louis XIV. She died 1693.

No. 2,241. Henriette d'Angleterre, Duchesse d'Orleans. (*Vide* previous notice, No. 2,161.) By Petitot.

No. 2,242. Mme. la Duchesse de la Vallière. By Petitot.

One of the maids of honour to Henriette d'Angleterre, and afterwards mistress to Louis XIV.

No. 2,243. Anne d'Autriche, Queen of Louis XIII. (*Vide* No. 2,336.)

No. 2,244. Barbara, Duchess of Cleveland. (*Vide* No. 2,707.)

Collection lent by Lady Sophia des Vœux—*continued.*

No. 2,245. Mme. la Duchesse de Grammont. By Petitot.

Miss Hamilton, one of the beauties of the Court of Charles II., and wife of Philibert, Comte de Grammont. Her brother, Count Anthony Hamilton, was the author of the well-known "Mémoires de Grammont."

No. 2,246. Marie Clementina Sobieski, wife of the Old Chevalier.

No. 2,247. Anne de Gonzagues, Princesse Palatine.

No. 2,248. Louis XIV. (1637–1715). By Petitot.

No. 2,249. Madame de Montespan (1641–1707). (*Vide* No. 2,597.) By Petitot.

A frame of thirteen portraits, viz. :—

No. 2,250. James I. (1566–1625). By I. Oliver.

No. 2,251. A lady, unknown, "ætatis suæ 20. Anº Dni 1587."

No. 2,252. Anne of Denmark, Queen of James I. By I. Oliver.

No. 2,253. A gentleman, unknown.

No, 2,254. Queen Elizabeth, Anno Domini 1564. Etatis suæ 25. By Hilliard.

No. 2,255. A lady, unknown.

No. 2,256. Princess Elizabeth of England, Electress Palatine, as a child.

No. 2.257. Lady Arabella Stuart. (*Vide* previous notice, No. 1,902.) I. Oliver.

No. 2,258. Lady Fermor (1748). By G. Spencer.

No. 2,259. Henriette, Duchesse d'Orleans. By Petitot.

No. 2,260. A lady, unknown. By Hone.

No. 2,261. Henry, Prince of Wales, son of James I. By P. Oliver, 1626.

No. 2,262. Madame de Sevigné (1626–1696). (*Vide* No. 2,467.) By Petitot.

No. 2,263. Miniature group. By Klinksted. J. P. DEXTER, ESQ.

No. 2,264. A son of Sir Kenelm Digby. By P. Oliver. SIR WENTWORTH DILKE, BART.

No. 2,265. An unfinished Portrait. By H. Holbein. SIR WENTWORTH DILKE, BART.

No. 2,266. Portrait of a young man, in the dress of the 16th century, in boxwood. W. DOUGLAS, ESQ., R.S.A.

No. 2,267. Jean Paul Marat, 1744–1793.

One of the most sanguinary members of the National Convention, assassinated in his bath, July 1793, by Charlotte Corday. PERCY DOYLE, ESQ., C.B.

No. 2,268. Portrait of a member of the Dymoke family, temp. Charles II., the hereditary champions of England since the reign of King Richard II.

SIR HENRY DYMOKE, of Scrivelsby, Bart.

No. 2,269. Madame de Pompadour (1720–1764), wife of M. d'Etioles, and mistress of Louis XV. After Boucher.

HON. MISS EDEN.

No. 2,270. Portrait in oils by an unknown artist.

HON. MISS EDEN.

COLLECTION LENT BY J. DYER EDWARDS, ESQ.

No. 2,271. Prince Charles Edward. By Wilpes.

No. 2,272. Marquis de Condorcet, 1743–1794. A philosopher and mathematician, proscribed as a Girondin by the National Convention; he was thrown into prison, where he poisoned himself to avoid the scaffold.

No. 2,273. Portrait of a lady, unknown.

No. 2,274. Portrait of a lady, unknown.

No. 2,275. Profile portrait, from an antique gem.

No. 2,276. Charles I.

It is said that for some months before his death the King refused to allow his beard to be cut.

On the other side is a miniature portrait of Bishop Juxon, his faithful servant and attendant upon the scaffold.

SIR PHILIP DE MALPAS GREY-EGERTON, BART.

No. 2,277. John Milton. By S. Cooper.

Son of John and Sarah Milton, born in London 1608; educated at St. Paul's school and Christ's College, Cambridge; author of "Comus," "L'Allegro," "Lycidas," &c., about 1632. Appointed Latin Secretary to the Council of State about 1650. Became totally blind about 1654; published his "Paradise Lost" in 1667 and "Paradise Regained" in 1671. Died 1674, and was buried in St. Giles, Cripplegate.

J. GASPARD FANSHAWE, ESQ.

COLLECTION LENT BY HARVIE M. FARQUHAR, ESQ.

No. 2,278. Madame la Princesse de Lamballe (1749–1792).

Marie Therese de Savoie Carignan, Princesse de Lamballe, Superintendent of the household of Marie Antoinette, was celebrated for her beauty and her fidelity to her royal mistress. She was cruelly butchered in the French Revolution in 1792.

No. 2,279. Louis XV. (1710-1774), grandson of Louis XIV.

Collection lent by Harvie M. Farquhar, Esq.—*continued.*

No. 2,280. Mdlle. de Lafayette, in a religious habit. She is stated to have entered a convent to escape the importunities of Louis XIII.

No. 2,281. Louis Hector, Duc de Villars (1653-1734). By Petitot.

He commanded the French against the Duke of Marlborough in the famous battle of Malplaquet, 1712.

No. 2,282. Pietro Aretino (1492-1557). An Italian satirical writer, called from the severity of his satires "The Scourge of Princes."

No. 2,283. John Selden, a celebrated antiquary and historian, born at Salvington in Sussex, 1584, died 1654. Signed Φ. By Isaac Oliver.

No. 2,284. John de Witt, an eminent statesman and scholar, born at Dort, in Holland, 1625. He and his brother Cornelius were both barbarously murdered by the mob. 1672.

No. 2,285. Oliver Cromwell. By S. Cooper.
H. FARRER, ESQ.

No. 2,286. David Garrick, 1777. By J. Howes.

Presented by the Incorporated Actors of Drury Lane Theatre to David Garrick, then perpetual president, in 1777. It was purchased at Mr. Garrick's sale in 1823, and presented by the committee of the Covent Garden Theatrical Fund to their treasurer, John Fawcett, Esq.

REV. J. T. C. FAWCETT.

No. 2,287. John Churchill, Duke of Marlborough, 1706. By T. Forster. W. FIGG, ESQ.

COLLECTION LENT BY LORD FITZHARDINGE.

No. 2,288. Robert Devereux, Earl of Essex (1592–1646).

Son of the unfortunate Earl of Essex, who was beheaded in 1601. He was engaged in the wars of the Palatinate and in Holland, and on the breaking out of the civil war commanded the Parliamentary army at the battle of Edgehill, 1642. He was deprived of his command by the self-denying ordinance of 1645, and died the following year. The picture is signed A.D. 1623.

No. 2,289. Thomas Hobbes, 1588–1679.

A celebrated philosopher and political writer, the author of a well-known work entitled "Leviathan," published 1651.

No. 2,290. Mary Fairfax, Duchess of Buckingham. By S. Cooper.

Collection lent by Lord Fitzhardinge—*continued.*

Sole daughter and heiress of Thomas, Lord Fairfax, the Parliamentary general, and wife of George Villiers, Duke of Buckingham. She died 1705, in her 66th year.

No. 2,291. Lady Elizabeth Germaine, daughter of Charles, second Earl of Berkeley, and wife of Sir John Germaine, of Drayton, co. Northampton. She died 1769.

No. 2,292. Portrait of a man in black dress, with ruff and blue ribbon, on a blue background. Signed, "Ano. Dni. 1601, ætatis suæ 54." By I. Oliver?

No. 2,293. Oliver Cromwell. By S. Cooper.

This miniature of Cromwell was probably taken before he became Protector.

No. 2,294. Mary Stuart, Queen of Scots. Artist unknown.

An exquisite miniature, representing Mary playing on a lute, wearing a crown, hair light auburn, and dressed in a richly jewelled habit, with full sleeves, slashed down the arm. She is seated on a high-backed chair, each arm of which is surmounted by a crown, one being that of the Dauphine of France, and the other may be intended for that of England. It is well known that her adoption of those insignia gave great umbrage to Queen Elizabeth. (*Vide* No. 2,751.)

No. 2,295. Portrait of a lady, in oil. Artist unknown.

No. 2,296. Marie Thérèse, Queen of Louis XIV. Artist unknown.

No. 2,297. Queen Elizabeth. By Isaac Oliver.

This is undoubtedly a portrait of Anne of Denmark, the Queen of James I.

No. 2,298. Cardinal Mazarin (1602–1661). By Petitot.

Jules Mazarin, the faithful friend and assistant of Richlieu, who, upon his death-bed in 1642, recommended him as his successor to Louis XIII. He ably governed France during the minority of Louis XIV.

No. 2,299. Profile portrait of a lady. Artist unknown.

No. 2,300. Portrait of a lady in blue dress, signed with the letters $\begin{matrix} D \\ D\ G \end{matrix}$ probably the mark of David de Grange.

No. 2,301. Elizabeth of England, Queen of Bohemia. Artist unknown.

Daughter of James I., born 1596, and married in 1612 to Frederick of Bavaria, King of Bohemia. She was so engaging in her manners that upon taking refuge in the Low Countries, she was called, "the Queen of Hearts."

No. 2,302. The Lady Arabella Stuart. By J. Hoskins.

Vide previous notice, No. 1,902.

No. 2,303. Portrait of a gentleman, probably one of the

Collection lent by Lord Fitzhardinge—*continued.*

Strafford family; in the back ground to the right is a heliotrope, with the motto "Pignora amoris."

No. 2,304. Portrait unknown, dated Ano. Dni. 1619. By I. Oliver.

No. 2,305. Portrait of a lady in oils, unknown. Artist unknown.

No. 2,306. Edmund Spenser (?) (1553–1599). By Hilliard.

The friend of Sidney and Raleigh; and author of the "Faerie Queen," written during his residence at Kilcolman Castle near Doneraile, 1589.

No. 2,307. Portrait of probably one of the Strafford family, and companion picture to No. 2,303. In the background to the right is the heliotrope, with a full sun above it. Artist unknown.

No. 2,308. Portrait unknown.

No. 2,309. Lady Hunsdon. By Hilliard.

Elizabeth Spencer, wife of George, second Lord Hunsdon, and mother of Elizabeth, Lady Berkeley.

No. 2,310. Portrait unknown. By I. Oliver.

A young man in a richly ornamented white habit; signed Ano. Dni. 1601. Ætatis suæ 21. This is probably a son of the person represented in No. 2,292.

No. 2,311. Louis XIV. (1637–1715.) By Petitot.

Formerly in the possession of His late Majesty George IV.

No. 2,312. Elizabeth, Countess of Berkeley.

Daughter of Henry Drax, Esq., of Charborough, Dorset, and wife of Augustus, fourth Earl of Berkeley. After his lordship's death, she married Robert, Earl Nugent.

No. 2,313. George, Prince of Wales. By R. Cosway.

Presented by H.R.H. to Charles, third Earl of Harrington.

No. 2,314. Charles I. and Henrietta Maria, enamelled. By H. Bone.

These miniatures were formerly in the possession of His late Majesty George IV.

No. 2,315. Charles II., small miniature for a locket.

No. 2,316. A lady, unknown. By Petitot.

No. 2,317. A lady, unknown, English enamel.

No. 2,318. A gentleman, unknown.

Nos. 2,319 & 2,320. Two portraits of members of the family of Johnstone of Annandale. Pen and ink sketches. By J. Faber, 1703.

J. DUNN GARDNER, ESQ.

No. 2,321. General George Washington (1732-1799), as a young man, dressed in the Windsor uniform.

D. D. GEERE, ESQ.

No. 2,322. The Right Hon. W. E. Gladstone, and his sister, Miss Helen Gladstone, as children, about 1818.
By Hargreaves.
THE RIGHT HON. W. E. GLADSTONE, M.P.

COLLECTION LENT BY THE EARL OF GOSFORD.

Frame of 24 *miniatures.*

No. 2,323. Charles I., born, 1600 ; crowned and married, 1625 ; beheaded, 1649.
No. 2,324. Lady Rawlings.
No. 2,325. Mrs. Claypole (1629-1658) ; the favourite daughter of the Protector, and wife of John Claypole of Norborough.
No. 2,326. Unknown. By I. Oliver.
No. 2,327. Unknown. By I. Oliver.
No. 2,328. Thomas Egerton, first Baron Ellesmere, 1540–1617, Lord Chancellor of England.
No. 2,329. Arthur, Earl of Gosford. By T. Smart, 1773.
No. 2,330. Portrait of a lady.
No. 2,331. Millicent Pole, Countess of Gosford, married 1774, died 1825.
No. 2,332. Trevor, Bishop of Durham.
No. 2,333. Charles II. By Petitot.
No. 2,334. Fouquet, Minister of Finances, under Louis XIV. By Petitot.
No. 2,335. Unknown.
No. 2,336. Anne d'Autriche (1604–1666); daughter of Philip III. of Spain, and wife of Louis XIII., at whose death in 1643, she became Regent of France, during the minority of her son Louis XIV. By Petitot.
No. 2,337. St. Francis.
No. 2,338. Madame la Baronne de Breteuil. By Petitot.
No. 2,339. Unknown. By J. Hoskins, 1657.
No. 2,340. Oliver St. John, Esq.
No. 2,341. Henry VIII.
No. 2,342. Mrs. Anne Bernard.
No. 2,343. Le Grand Dauphin, son of Louis XIV., died 1711. By Petitot.
No. 2,344. Lettice Morison, Viscountess Falkland, relict of the celebrated Lucius Cary, Viscount Falkland, who fell at the battle of Newbury, 1643 ; she died about 1647.
No. 2,345. Robert Sparrow, Esq.
No. 2,346. Unknown.

Frame of 26 *miniatures.*

No. 2,347. Unknown.
No. 2,348. Sir Isaac Newton, the astronomer (1642–1727).

Collection lent by the Earl of Gosford—*continued.*

No. 2,349. Louis XIV., two specimens. By Petitot.

No. 2,350. Unknown. By I. Oliver.

No. 2,351. Sir Francis Drake, the celebrated Naval Commander under Elizabeth (1545–1596).

No. 2,352. Lady Trevor.

No. 2,353. Sir Francis St. John, Bart., of Longthorpe created 1715, died 1756.

No. 2,354. Sir —— Acheson.

No. 2,355. Sir J. Bernard.

No. 2,356. Isaac Oliver, the miniature painter (1556–1617); pupil of N. Hilliard, and father of Peter Oliver. By himself.

No. 2,357. P. P. Rubens, the painter, (1577-1640). By Bernard Lens, jun.

No. 2,358. General Fleetwood, Lord Deputy of Ireland, and son-in-law of the Protector, died 1692.

No. 2,359. Lady Hampden.

No. 2,360. Sir A. Acheson.

No. 2,361. Cameo portrait.

No. 2,362. Henriette d'Orleans. By Petitot.

Henrietta Maria, better known as "La Belle Henriette," daughter of Charles I., and wife (1660) of Philippe Duc d'Orleans; she died, 1670.

No. 2,363. Anne Marie Louise Montpensier (1627–1693). By Petitot.

Daughter of Gaston, Duc d'Orleans, and niece of Louis XIII.

No. 2,364. Unknown.

No. 2,365. George Villiers, Duke of Buckingham, the favourite of James I. and Charles I., assassinated by Felton, 1628.

No. 2,366. Sir J. Bernard.

No. 2,367. Lady Bernard. Signed S. S. S. Shelley?

No. 2,368. Unknown.

No. 2,369. "Rebecca at the Well." By B. Lens, jun.

No. 2,370. Unknown.

No. 2,371. Francis Bernard. Signed S. S. S. Shelley?

No. 2,372. Charles I. By Corn. Janssen.

An inscription at the back of the miniature states that the King sat to the painter for this picture, and afterwards presented it to him.

No. 2,373. Collection of portrait sketches on ivory, unknown. GEORGE HAINES, ESQ.

COLLECTION LENT BY THE DUKE OF HAMILTON AND BRANDON.

No. 2,374. Maria Leszczinska, 1703–1768.

She was daughter of Stanislas, King of Poland, and married Louis XV. in 1725.

No. 2,375. Ditto Ditto.

No. 2,376. Lady Digby, after Vandyck. By P. Oliver.

Lady Digby, on vellum (6 by 5), in an ebony casket set with Wedgwood cameos. It was originally in Horace Walpole's collection, and afterwards purchased by Lord Northwick. At his sale, it became the property of his Grace the Duke of Hamilton. It is in all probability the miniature described in Walpole's Anecdotes of Painting as "another lady of the family, exquisitely painted by Peter Oliver, probably the second wife of John Digby." If this conjecture be correct, it must be the portrait of Margaret, daughter of Sir E. Longueville, of Wolverton, Bucks.

No. 2,377. James, third Marquis of Hamilton, when young, after Vandyke.

No. 2,378. James, third Marquis of Hamilton, K.G.

Created Duke of Hamilton in 1643. He was taken prisoner at the battle of Preston 1649, and beheaded in Old Palace Yard.

No. 2,379. Sir John Maynard, 1657. By John Hoskins.

Born 1602. He appeared in the Long Parliament as one of the prosecutors of Strafford and Laud, but afterwards opposed Cromwell, and suffered imprisonment; he died 1690. This beautiful miniature formerly belonged to Horace Walpole.

No. 2,380. Sir Edward Montague, Kt., 1659.

By S. Cooper.

As High Admiral under the Commonwealth, he induced the fleet to declare for Charles II., and was in consequence created Earl of Sandwich in 1660. He was killed in a naval action with the Dutch in 1672.

No. 2,381. Anne, Lady Hunsdon. By Hilliard.

She was the wife of Henry Carey, Lord Hunsdon (who has been characterized as "a fast man to his prince, and a firm one to his friends"), and mother of Catherine, Countess of Nottingham, to whom the ill-fated Earl of Essex entrusted the ring for delivery to Queen Elizabeth.

No. 2,382. Lady Arabella Stuart. By Hilliard.

Vide previous notice, No. 1,902.

No. 2,383. James I. By N. Hilliard.

Son of Mary Stuart and Henry, Lord Darnley, born 1566; ascended the throne of England 1603, died 1625.

Collection lent by the Duke of Hamilton and Brandon —*continued.*

This exquisite miniature is set in a richly jewelled and enamelled case and bears the royal cypher.

No. 2,384. James II. By Bullfinch.

His first wife was Anne Hyde, daughter of the famous Lord Clarendon, and on her death in 1671, he married Mary Beatrix of Modena. He ascended the throne 1685, and abdicated 1690. He died at St. Germains 1701, in his 68th year.

No. 2,385. The Old Chevalier (1688–1766.)

James Francis Edward, the Chevalier St. George, son of James II. and Mary Beatrix of Modena, married 1719 to Mary Clementina Sobieski.

No. 2,386. The Old Chevalier.

No. 2,387. Mary, Princess of Orange (1609–1695).

She was the elder daughter of James, Duke of York and Anne Hyde, daughter of the Earl of Clarendon; and at the age of 15 married William, Prince of Orange, 1678, with whom she came to England on the abdication of King James II.; she died 1695.

No. 2,388. Henrietta Maria, Queen of England (1609–1669).

Daughter of Henry IV. of France; married 1625 to Charles I. of England, after his execution she retired to France, where she died; according to Sir John Reresby's memoirs, she was secretly married to Henry Jermyn, Earl of St. Alban's.

No. 2,389. Lady unknown.

No. 2,390. George Villiers, Duke of Buckingham.

The favourite of James I., assassinated at Portsmouth, by Felton, 1628.

No. 2,391. Allan Ramsay. By Bernard Lens.

The Scotch Poet, and author of the Gentle Shepherd (1685–1758).

No. 2,392. John Graham, Viscount Dundee.

Commonly known as the Bonnie Dundee, a staunch adherent of the Stuarts; mortally wounded at the battle of Killiecrankie, 1689.

No. 2,393. Andrew Marvell (1620–1678). By S. Cooper.

The satirist and politician. He was the paid representative of Kingston-upon-Hull, both before and after the Restoration.

No. 2,394. Marie Clementina Sobieski.

Daughter of Prince James Sobieski, and wife of the Old Chevalier.

No. 2,395. Charles II. (1630–1685).

Collection lent by the Duke of Hamilton and Brandon —*continued.*

No. 2,396. Prince Charles Edward (1720–1788).

Son of the Old Chevalier and Marie Clementina Sobieski.

No. 2,397. The Princess Stolberg.

Wife of Prince Charles Edward, after whose death in 1788, she married the poet Alfieri.

No. 2,398. The Lady Anne Spencer.

Anne Spencer, third wife of James, fifth Duke of Hamilton and second of Brandon, and mother of Archibald, ninth Duke.

No. 2,399. Portrait, unknown, of a gentleman in a richly enamelled case, painted with arms, and cyphers surmounted with coronets.

No. 2,400. Another of the same.

No. 2,401. Portrait of a lady, in all probability Queen Christina of Sweden.

No. 2,402. Portrait of a lady unknown.

No. 2,403. Philippe V., chef de la maison de Bourbon en Espagne, fils du Dauphin Louis de France (1683-1746).

Signed with the initials V. B.

No. 2,404. Portrait of a gentleman, unknown.

No. 2,405. Queen Catherine Howard. By Holbein.

Daughter of Lord Edmund Howard, and wife of King Henry VIII., to whom she was married 1540. She was beheaded 1542.

No. 2,406. Portrait of a lady, unknown. By Guerin.

No. 2,407. Portrait of a gentleman, unknown. By Siccardi.

No. 2,408. Madame Rosalie Dugazon, actrice de l'Opera Comique. By Perin.

No. 2,409. Madame de Fontanges, peint pour le roi, 1759. By Vincent de Mont Petit.

No. 2,410. Portrait, unknown, in enamel.

By F. N. Barbette, 1690.

No. 2,411. Louis XVI., son of Louis the Dauphin and Maria Josephine of Poland, born 1754; ascended the throne 1765, and married to Marie Antoinette 1770; he suffered death by the guillotine January 21, 1793.

No. 2,412. Gaspar de Coligni.

Admiral of France, born 1516. He embraced the reformed religion in 1560, and was murdered in the massacre of St. Bartholomew, August 24, 1572.

No. 2,413. François de Coligni (born 1521).

Seigneur d'Andelot and Colonel-Général de l'Infanterie de France. Having embraced the reformed faith in Germany, he succeeded in persuading his two brothers, the admiral and the cardinal, to do the same. He died 1569.

Collection lent by the Duke of Hamilton and Brandon —*continued.*

No. 2,414. Odet de Coligni (born 1515).

Cardinal de Chatillon and archbishop of Toulouse. He was deposed for having professed the reformed faith, and took refuge in England, where he was poisoned by his valet de chambre 1571.

No. 2,415. Guillaume Budé, born in Paris 1467.

Librarian of France, ambassador at Rome. It was at his instigation that the king founded "Le Collège Royale."

No. 2,416. Napoleon I. (1769-1821).

First Consul 1799, Emperor 1804, sent to Elba 1814, and to St. Helena 1815.

No. 2,417. Portrait of a lady, unknown. By Hall.

No. 2,418. Sir William Hamilton, Bart. (1730-1803).

A celebrated literary character, and for many years ambassador at Naples.

No. 2,419. Portrait of a lady, unknown.

No. 2,420. Charlotte, Duchess of Somerset.

Daughter of Archibald, ninth Duke of Hamilton and Brandon ; she died 1827.

No. 2,421. Portrait of a lady, unknown.

By Augustin, 1803.

No. 2,422. Jean Baptiste Lulli.

A celebrated musical composer, born at Florence 1634. In early life he was in the household of Mdlle. Montpensier, but speedily became known for his musical abilities. He was joint director of the French opera, and died 1687.

No. 2,423. Marie-André Chenier, the poet (1762-1794).

By Dumont.

Guillotined in the French revolution.

No. 2,424. Portrait of a gentleman, unknown.

By Hoskins ?

No. 2,425. Le Duc de Bourgogne. By Petitot.

Louis, Duc de Bourgogne, eldest son of Louis the Dauphin, and grandson of Louis XIV., was born at Versailles 1682, and died at the Château de Marli 1712. Fenelon, archbishop of Cambrai, was appointed his tutor in 1689, and it was for the young duke that he wrote his celebrated work "Télémaque." This miniature was formerly in the cabinet of Louis XVI.

No. 2,426. Henri II. of France.

By François Clouet, called Janet.

Son of Francis I. and Claude de France (1518–1559). Killed in a tournament by the Count de Montgomeri.

No. 2,427. Charles IX. By Janet.

Son of Henry II. and Catherine de Medici (1548–1574).

Collection lent by the Duke of Hamilton and Brandon —*continued.*

No. 2,428. Henri III. By Janet.

Third son of Henri II. and Catherine de Medicis (1551–1589); assassinated by a fanatical monk, Jacques Clement.

No. 2,429. Catherine de Medicis. By Janet.

Wife of Henri II., and daughter of Lorenzo de Medici (1519–1589).

No. 2,430. François le Grand Dauphin. By Janet.

Son of Francis I. and Claude de France (dated 1530); poisoned 1536.

No. 2,431. Claude de France. By Janet.

Daughter of Louis XII. and Anne de Bretagne, and wife of Francis I. (died 1524).

No. 2,432. Mrs. Hargreaves. By Hargreaves.

F. HARGREAVES, ESQ.

No. 2,433. Margaret, Duchess of Newcastle, 1669. Artist unknown.

Daughter of Thomas Lucas, and sister of the gallant Sir Charles Lucas, celebrated for his obstinate defence of Colchester against the Parliamentary forces, 1648. She was the second wife of William Cavendish, Duke of Newcastle, and the writer of a great many works. She was buried in Westminster Abbey, and upon her tomb we read that "all the brothers were valiant, and all the sisters virtuous."

MISS HAWKINS.

No. 2,434. Mary, Queen of Scots, with the Dauphiness's crown on a table by her side (1542–1586). Artist unknown.

Full length, on vellum; an old copy of a larger picture. She is represented with a ruff, and a veil reaching to the ground, richly jewelled ornaments suspended from her neck and waist; a dark blue dress with richly jewelled borders, open in the front and displaying a highly embroidered petticoat. (*Vide* No. 2,751.) MISS HAWKINS.

No. 2,435. Mme. la Comtesse de Grignan. By Petitot.

Daughter of Madame de Sevigné, and married 1669 to the Comte de Grignan, Governor of Provence.

JOHN HENDERSON, ESQ.

COLLECTION LENT BY LORD HENNIKER.

No. 2,436. La Contessa Castelborgo.

No. 2,437. Sir Brydges Trecothick Henniker, Bt., 1767–1816.

No. 2,438. Mary Ellice, wife of Sir Edward Kerrison, Bt. By Holmes.

Collection lent by Lord Henniker—*continued.*

No. 2,439. John Minet, third Baron Henniker, 1777–1832.

No. 2,440. Mary Chafy, wife of John, third Baron Henniker.

No. 2,441. Dame Ann Henniker.

No. 2,442. Dame Anne Henniker.

No. 2,443. Dame Ann Henniker.

No. 2,444. The Hon. Eliza Henniker, wife of John Heaton, Esq., of Plâs Heaton, co. Denbigh.

No. 2,445. Henry Brydges, second Duke of Chandos, died 1771.

No. 2,446. Elizabeth Major, wife of Henry Brydges, second Duke of Chandos.

No. 2,447. Edward Augustus, second Earl of Aldborough, died 1801.

No. 2,448. Anne Elizabeth Henniker, wife of Edward Augustus, second Earl of Aldborough.

No. 2,449. Portrait, unknown.

No. 2,450. Head of an angel.

No. 2,451. Collection of portrait sketches on ivory, unknown. MRS. HINXMAN.

COLLECTION LENT BY SIR W. T. HOLBURNE, BART.

No. 2,452. John Hampden, 1594-1643.

He opposed the payment of ship-money, and in the civil war commanded a regiment under Lord Essex. He received a mortal wound at Thame, Oxon, in an action with the Royalists under Prince Rupert.

No. 2,453. Samuel Butler, the author of Hudibras, 1612-1680.

No. 2,454. Prince Eugene of Savoy (1663-1736).

A distinguished commander in the service of the Emperor, and the companion in arms of the Duke of Marlborough, with whom he was present at the victories of Blenheim, Oudenarde, &c.

No. 2,455. John Churchill, Duke of Marlborough, 1650-1722.

The great military commander under James II., William III., Anne, and George I. He married a celebrated beauty, Sarah Jennings, maid of honour to the Princess (afterwards Queen) Anne.

No. 2,456. General George Washington, 1732-1799.

On the revolt of the North American colonies he took the

Collection lent by Sir W. T. Holburne, Bart.—*continued.*

command of the American army, 1775, and in 1789 was elected President of the United States.

No. 2,457. Four portraits, unknown.

No. 2,458. Sir Thomas More, Chancellor of England. Attributed to Holbein.

Son of Sir John More, Judge of the Queen's Bench, born 1480. In 1523 he was made Speaker of the House of Commons, and in 1530 succeeded his former patron, Wolsey, as Lord Chancellor. For refusing to take the oaths of supremacy he was committed to the Tower in 1534, and the following year brought to trial for high treason and condemned to death, 1535.

No. 2,459. Erasmus, 1467-1536. Attributed to Holbein.

Desiderius Erasmus, a native of Rotterdam, was one of the most eminent scholars of the day. He spent much of his time in England as the friend of Sir Thomas More, and about 1511 was appointed Margaret Professor of Divinity, and Greek lecturer at Cambridge. In 1514 he retired to Basle, where he spent the remainder of his life.

COLLECTION LENT BY R. S. HOLFORD, ESQ.

No. 2,460. William Lenthall (1591-1682), Speaker of the Rump Parliament. By S. Cooper.

No. 2,461. Oliver Cromwell. By S. Cooper.

No. 2,462. Elizabeth of England, Electress Palatine.

Elizabeth, Electress Palatine and Queen of Bohemia, daughter of James I. of England and Anne of Denmark, born 1596, and married 1612, to Frederick V., King of Bohemia.

No. 2,463. Madame la Comtesse d'Olonne, as Diana. By Petitot.

One of the most beautiful of all Petitot's works; in a frame surrounded by a wreath of enamelled flowers in relief, executed by Gilles Legaré, of Chaumont, in Bassigny, and considered his chef d'œuvre. From Strawberry Hill.

No. 2,464. Madame la Duchesse de Longueville (1619–1679). By Petitot.

Anne Geneviève de Bourbon Condé, daughter of Henri II. de Bourbon Condé, and Marguerite de Montmorenci.

No. 2,465. Le Grand Dauphin, son of Louis XIV., died, 1711. By Petitot.

No. 2,466. Louis XIV., (1637–1715). By Petitot.

No. 2,467. Madame de Sevigné (1626–1696). By Petitot.

Daughter of the Baron de Chantal, married at 17 to the Marquis de Sevigné, who was killed seven years after-

Collection lent by R. S. Holford, Esq.—*continued.*

wards in a duel. She then devoted herself to the education of her children, and when her daughter married the Comte de Grignan she composed the letters which have made her name so well known.

No. 2,468. Abraham Cowley, the poet, when a young man (1618–1667). By Zincke.

No. 2,469. Portrait, unknown. Enamel.

No. 2,470. Portraits, unknown. Enamel.

No. 2,471. Sir Sampson Wright, a magistrate at Bow Street, during the "Lord George Gordon Riots."
By Ozias Humphrey.
MRS. F. W. HOPE.

No. 2,472. Mr. Anthony Wellanger, copied from a picture by Riley. By B. Lens.
MRS. F. W. HOPE.

No. 2,473. Portrait, unknown. H. T. HOPE, ESQ.

No. 2,474. Louis XIV., when young. By Petitot.
H. T. HOPE, ESQ.

No. 2,475. Portrait, unknown. H. T. HOPE, ESQ.

No. 2,476. Portrait, unknown. H. T. HOPE, ESQ.

COLLECTION LENT BY P. H. HOWARD, ESQ., OF CORBY.

No. 2,477. Thomas Howard, third Duke of Norfolk died 1554. By Holbein.

Father of the celebrated Earl of Surrey; on panel.

No. 2,478. Thomas Howard, fourth Duke of Norfolk 1536 1572. By Sir Antonio More.

Son of Henry, Earl of Surrey, who was unjustly executed by order of Henry VIII., 1547. Being attainted of high treason for his efforts on behalf of Mary Queen of Scots, he was beheaded by order of Elizabeth in 1572.

No. 2,479. Henry Frederick, Earl of Arundel (1608-1652).
By Samuel Cooper.

No. 2,480. Henry Howard, sixth Duke of Norfolk (died 1684). By Flatman.

No. 2,481. Charles, 11th Duke of Norfolk (1746-1815).
By Zincke.

No. 2,482. Frances Scudamore, second wife of Charles, 11th Duke of Norfolk. By Zincke.

No. 2,483. Henry Howard, Esq., of Corby Castle, author the "Howard Memorials." By Shelley.

No. 2,484. The Honourable Maria Archer, wife of Henry Howard, Esq., of Corby. By Shelley.

No. 2,485. Sir Henry Auddley, of Brerechurch, Essex.

No. 2,486. Thomas Auddley, Esq., of Dagenham, Essex (died 1697).

Collection lent by Messrs. Hunt and Roskell.

No. 2,487. Maurice of Nassau, Prince of Orange (1567–1625). One of the most celebrated generals of his day, and the successful opponent of Alex. Farnese at the siege of Bergen-op-Zoom.

No. 2,488. Hugo Grotius, the scholar and statesman (1583–1645).

No. 2,489. Martin Van Tromp (1597–1653), a celebrated Dutch Admiral in the service of the States General, killed in an engagement with the English Fleet.

No. 2,490. John De Witt (1625–1672), a celebrated statesman, elected Pensionary of Holland. He and his brother Cornelius were barbarously murdered by the populace.

No. 2,491. John d'Olden Barneveldt, a Dutch statesman, executed by order of Maurice, Prince of Orange, 1619.

No. 2,492. Portrait, unknown.

No. 2,493. Oliver Cromwell, full face to the right; an old copy from an original picture.

No. 2,494. Madame Zincke, exquisitely enamelled.
By Zincke.

Christian Frederic Zincke, born 1685, came to England in 1706 and studied under Boit. He excelled in enamel painting. Died, 1767.

No. 2,495. John Knight, of Gosfield Hall, Essex.
By C. F. Zincke.

No. 2,496. Portrait, unknown. By C. F. Zincke.

No. 2,497. Portrait, unknown. By Hone.

No. 2,498. Portrait, unknown. By Petitot.

No. 2,499. Miniature, unknown.

No. 2,500. Miniature, unknown.

Collection lent by R. H. Hurst, Esq.

No. 2,501. Miss Eliza Cotton, afterwards Mrs. Breynton.
By R. Cosway.

No. 2,502. Mrs. Breynton. By Mrs. Mee.

No. 2,503. R. Hurst, Esq., of Horsham, Sussex.

No. 2,504. Miss Hurst, afterwards wife of General Smith, R.M.

No. 2,505. General Smith, R.M., signed J. S.

No. 2,506. Miniature of a Lady.

COLLECTION LENT BY THE REV. G. JEPSON.

No. 2,507. James I. (born 1566, died 1625).

Declared king of Scotland 1567 on the forced abdication of his mother, Mary Stuart, and king of England on the death of Elizabeth, 1603.

No. 2,508. Anne of Denmark.

Daughter of Frederick II., born 1574, and married 1590 to James VI. of Scotland and I. of England; she died 1619.

No. 2,509. William Cecil, Lord Burleigh (1520-1598).

The celebrated Minister of State for forty years under Queen Elizabeth, who created him Baron Burleigh 1571, and Lord High Treasurer 1572.

No. 2,510. Mildred Coke.

Daughter of Sir Anthony Coke, and second wife (1546) of William Cecil, Lord Burleigh.

No. 2,511. Thomas, Lord Coventry, Lord Keeper (died 1639).

No. 2,512. William Seymour, Viscount Beauchamp.

No. 2,513. Marquis of Huntley.

No. 2,514. Henrietta Maria (1609-1669).

Daughter of Henry IV. of France, and wife of King Charles I. of England.

No. 2,515. Prince Rupert.

Son of Frederick, Elector Palatine, and Elizabeth of England, daughter of James I.; he died 1682.

No. 2,516. Anne Hyde, Duchess of York.

Daughter of the celebrated Lord Chancellor Clarendon, and first wife of James Duke of York, afterwards James II.

No. 2,517. Mary, Princess of Orange.

Daughter of James, Duke of York, and Anne Hyde, and wife of William of Orange, afterwards William III. of England.

No. 2,518. The Countess of Cumberland.

No. 2,519. Henri IV., king of France and Navarre (1553-1610).

Son of Antoine de Bourbon and Jeanne d'Albret of Navarre, upon whose death, in 1572, he became king of Navarre, and the same year he married Margaret, sister of Charles IX. He was spared in the massacre of St. Bartholomew, 1572, on condition of becoming a Roman catholic, but was kept a close prisoner for about three years. He was declared king of France in 1598, and the same year promulgated the Edict of Nantes, to redress the grievances under which his Protestant subjects had so long reigned. He was assassinated by Ravaillac 1610.

Collection lent by the Rev. G. Jepson—*continued.*

No. 2,520. The Elector Frederic II.; painted 1697.
By les Frères Huaut.

No. 2,521. La Duchesse de la Vallière, (en Diane Chassaresse.) Mistress of Louis XIV.

No. 2,522. La Duchesse la Maine.

No. 2,523. James, Duke of Hamilton (1606–1649).

A distinguished cavalier officer in the civil war; taken prisoner at the battle of Preston, 1648, and beheaded the following year.

No. 2,524. James Graham, Marquis of Montrose (1612–1650).

Commander of the royalist forces in Scotland against the "League and Covenant." After his defeat at Philip-haugh by General Lesly, he left the country, but after the king's execution he returned, and was taken prisoner in a descent upon Orkney; he was barbarously executed at Edinburgh, 1650.

No. 2,525. Thomas Wentworth, Earl of Strafford.

The celebrated statesman, in the time of Charles I., by whom he was made Viceroy of Ireland. Having made himself obnoxious to the popular party, he was persecuted and ultimately impeached by direction of the Long Parliament, and executed 1641.

No. 2,526. George II. of England; born 1683, crowned 1727, died 1760.

No. 2,527. Portrait of a gentleman in a Turkish costume.
Enamelled by Prewett.

No. 2,528. Portrait of a gentleman, unknown.

No. 2,529. Portrait of a lady, unknown.

No. 2,530. Portrait of a lady, unknown.

No. 2,531. Frame, containing 15 unfinished sketches.
By S. Cooper.

Taken from his pocket-book, which is also exhibited.
E. H. LAWRENCE, ESQ.

No. 2,532. The three infant children of Sir Peter Byrne Leicester, Bart. By R. Cosway.
REV. F. LEICESTER.

Nos. 2,533 to 2,535. The Rajah of Nagpore and his two sons. By T. Smart.
REV. F. LEICESTER.

No. 2,536. Cardina Borromeo. REV. F. LEICESTER.

No. 2,537. Charles I., medallion in tortoiseshell, executed in honour of his coronation day, Feb. 2, 1625.
MRS. LITTLEDALE.

No. 2,538. William Assheton, Esq., of Downham.
By Stump.
MRS. LITTLEDALE.

No. 2,539. William Assheton, Esq., of Downham.
By R. Cosway.
MRS. LITTLEDALE.

No. 2,540. Lettice Brooke, wife of William Assheton, of Downham, 1787. By R. Cosway.
MRS. LITTLEDALE.

No. 2,541. Pudsey Dawson, Esq., of Bolton Hall, 1752-1816. MRS. LITTLEDALE.

No. 2,542. Pudsey Dawson, Esq., 1778-1859. By T. H.
MRS. LITTLEDALE.

No. 2,543. Charles V., Emperor of Germany (1500–1558), in boxwood; with a legend, CHARLES · R · DE · CASTILLE · LEEON · GRENADE · ARRAGON · NAVERRE · CECILIE.
HENRY MACMANUS, ESQ., R.H.A.

COLLECTION LENT BY HOLLINGWORTH MAGNIAC, ESQ.*

No. 2,544. Henry VIII., painted in 1526. By H. Holbein.
A three-quarter bust portrait of the king, painted in his thirty-fifth year, in a circular medallion, contained within a square. The background of the circle is azure or ultramarine blue, and the ground of the spandrils or spaces of the square, vermilion. In the corner spandrills are painted, in gold shaded with brown, four draped flying angels holding cords, which are interlaced with the initials H. K. in elegant characters, repeated at the top and bottom. On the blue background space is written, in bold characters in gold, H. R. VIII. año XXXV. The king is dressed in a black figured damask jerkin, trimmed with sable fur, the sleeves looped with gold tags and points; the hem of his shirt is seen above it, bordered with minute embroidery in black; he has a plain gold chain round his neck, and a flat black cap or bonnet on his head, with a gold medallion and points. Holbein arrived in England in 1526, and consequently this must be one of the earliest of the many portraits of the king by his hand.
Formerly in the Strawberry Hill collection.
A beautiful copy of this miniature by Hilliard is in the Royal Collection at Windsor Castle.

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* The writer is indebted to Mr. Robinson's "Notice of the Colworth Collection" for the descriptive details of Mr. Magniac's miniatures.

Collection lent by Hollingworth Magniac, Esq.—*continued.*

No. 2,545. Catherine of Arragon, Queen of Henry VIII. By Hans Holbein.

This beautiful miniature came from the Strawberry Hill collection. Walpole himself says of it:—"I have Catherine of Arragon, a miniature, exquisitely finished; a (round)? on a blue ground. It was given to the Duke of Monmouth by Charles II. I bought it at the sale of the Lady Isabella Scott, daughter of the Duchess of Monmouth."

Catherine of Arragon was the fourth daughter of Ferdinand and Isabella, King and Queen of Castille and Arragon. She was born in 1483, and in her sixteenth year was married to Arthur, Prince of Wales, but her husband died a few months afterwards. Henry VII., being unwilling to part with her dower, obliged his second son Henry to marry her. Henry VIII. repudiated her in 1529, and she died in 1536.

No. 2,546. The Earl of Lenox, 1560. By Hilliard.

This most interesting miniature is without doubt by Nicholas Hilliard. It is painted on an ultramarine background, on which is written in gold letters, in accordance with Hilliard's frequent practice, "Comes Lenox, Año Dñi 1560. Ætatis suæ 18." He is dressed in a yellow close-fitting doublet, covered with slashings, arranged in horizontal bands, alternately with rows of gold studs or buttons, and he has a narrow frill round his neck, surmounting the stiff stand-up collar of the doublet.

No. 2,547. Lady Arabella Stuart. By N. Hilliard.

She is represented in a white satin dress, elaborately puffed and slashed, large frilled ruff, her hair dressed with a profusion of small curls; the head is relieved on the usual blue background. This miniature, an excellent example of Hilliard's later manner, was purchased at the sale of the Strawberry Hill collection, having been obtained by Horace Walpole from Lord Wilmington's collection.

No. 2,548. Francis Bacon, Viscount of St. Albans. Painted 1590. By I. Oliver.

This miniature is a half-length; he wears a black slashed and braided doublet, &c., and plain frill ruff, the back ground blue as usual. "Año Dño 1590. Ætatis suæ 27." Isaac Oliver, one of the most celebrated of the English successors of Holbein, was born in 1555, and died 1617.

No. 2,549. Lady Hunsdon. By I. Oliver.

Although somewhat faded, this is one of I. Oliver's finest and most highly finished miniatures; it is signed with his monogram on the right side. The lady is dressed in a rich costume of embroidered white satin, trimmed with blue;

Collection lent by Hollingworth Magniac, Esq.—*continued.*

she wears a profusion of point lace under a most elaborate ruff, her hair is brushed back in the usual fashion of the age of James I., and is adorned with jewels. The background is a crimson curtain. From the Strawberry Hill collection.

No. 2,550 Lady Frazer; miniature in black-lead.

By Thomas Worlidge.

STUDLEY MARTIN, ESQ.

COLLECTION LENT BY W. MASKELL, ESQ.

No. 2,551. The Regent Moray. By Sir Antonio More.

James Stuart, Prior of St. Andrews, afterwards known as the Regent Moray. He was the natural son of James V. of Scotland, born 1533, and assassinated by Hamilton of Bothwellhaugh, 1570. Painted in oils by Sir Antonio More, and dated "AN . 1566 . ÆTA . 33.

No. 2,552. The Lady Arabella Stuart. By Hilliard.

Daughter of Charles Stuart, Earl of Lenox, and wife of William Seymour, Earl of Hertford. She died in prison, 1617.

No. 2,553. John Wilmot, Lord Rochester (1647–1680).

The profligate companion of Charles II.

No. 2,554. William Pitt, first Earl of Chatham (1708–1778.)

Father of the celebrated "Commoner."

No. 2,555. Elizabeth of Bohemia. Born 1596.

Daughter of James I., wife (1613) of Frederick, King of Bohemia, and mother of Prince Rupert and Prince Maurice.

No. 2,556. Portrait of a lady, 1780. By T. S. (Smart).

No. 2,557. Oliver Cromwell in profile. By S. Cooper.

This miniature was disposed of by the Lady Cornwallis to Sir Joshua Reynolds for 100 guineas. He bequeathed it to Mr. Richard Burke, who left it to Francis, Lady Crewe, from whom it descended to her grand-daughter, the present possessor. THE HON. MRS. MONCKTON MILNES.

No. 2,558. A series of six miniatures. Copied from portraits by Lely and Kneller, 1702–1708, in plummet.

By T. Foster.

EDMUND F. MOORE, ESQ.

No. 2,559. Alice, Lady Lisle, painted in 1648.

By J. Hoskins.

Widow of one of the regicides, who had been created Lord Lisle by the Protector. She, however, was a Royalist, and according to Burnet, "not easily reconciled to her hus-

" band for his share in the King's murder." During the Duke of Monmouth's rebellion she harboured some of the fugitives, for which she was brought to trial before the brutal Jeffreys, who resolved to make an example of her, and obtained of James a promise that he would not pardon her. The king would show no other favour, but that he changed the sentence from burning to beheading. She was executed at Winchester in the year 1685, in her 85th year.

C. OCTAVIUS MORGAN, ESQ., M.P.

No. 2,560. John Milton? By S. Cooper, 1653.

An inscription on the back of the miniature, evidently written about 1725, states that it belonged to Barbara Milton, who was her father's amanuensis, and at her death was sold to Sir William Davenant's family. It was painted by Mr. Samuel Cooper, who was painter to Oliver Cromwell at the time that Milton was Latin Secretary to the Protector. The painter and poet were near of the same age, Milton was born in 1608 and died in 1674, Cooper was born in 1609 and died in 1672; they were companions and friends till death parted them.

This portrait is, however, wrongly named. It is undoubtedly a portrait of John Thurloe the well-known Secretary to the Protector.

It came into the possession of the Morritt family in 1816.

W. J. S. MORRITT, ESQ., M.P.

No. 2,561. Charles Murray, the younger, of Philiphaugh. By Smart.

C. SCOTT MURRAY, ESQ.

No. 2,562. Mrs. Charles Murray. By Smart.

C. SCOTT MURRAY, ESQ.

No. 2,563. Robert Scott, of Danesfield. By Smart

C. SCOTT MURRAY, ESQ.

No. 2,564. A frame containing enamelled portraits of persons celebrated in English and French history.

C. SCOTT MURRAY, ESQ.

No. 2,565. Thomas Wriothesley, fourth Earl of Southampton, Lord Treasurer of England; died 1667. Copied in enamel, from the original of S. Cooper. By Boit.

JAMES S. NIGHTINGALE, ESQ.

No. 2,566. Lady Skelmersdale and her sister, Mrs. Northey. By Lady Essex.

MISS NORTHEY.

No. 2,567. Small medallion portrait in wax. Italian cinque-cento period. Frame mounted in agate.

REV. J. C. NORMAN.

No. 2,568. Henry VII. and his three sons, Arthur, Henry, and Edmond.

Arthur, Prince of Wales, born 1486, married to Katherine the Infanta of Spain 1501, died 1502.
Henry, afterwards Henry VIII.
Edmond, created Duke of Somerset, died 1499.
HIS GRACE THE DUKE OF NORTHUMBERLAND.

No. 2,569. Elizabeth of York, Queen of Henry VII., and her three daughters, Margaret, Mary, Eleanor.
Margaret, married to James IV. of Scotland, and after his death to Archibald Douglas, Earl of Angus.
Mary, married to Louis XII. of France, and after his death to Charles Brandon, Duke of Suffolk.
Eleanor, who married Henry Clifford, Earl of Cumberland. HIS GRACE THE DUKE OF NORTHUMBERLAND.

No. 2,570. Theodore Beza (1519–1605), the intimate friend and associate of John Calvin. A. OSWALD, ESQ.

No. 2,571. Prince Charles Edward, as a young man.
Son of the old Chevalier and Maria Clementina Sobieski; born 1720; married to the Princess Louisa of Stohlberg; and died without issue, 1788.
THE HON. LADY BROOKE PECHELL.

No. 2,572. Charles Radcliffe, last Earl of Derwentwater.
Brother of James, third Earl of Derwentwater, beheaded for high treason 1716. Charles having been attainted of treason in 1716, succeeded in escaping, and on the death of his brother's son in 1731, assumed the title of Earl of Derwentwater. In attempting to return to Scotland in the rising of 1745, he was captured at sea, and beheaded (under his former conviction for high treason) on Tower Hill, 1746. THE HON. LADY BROOKE PECHELL.

No. 2,573. Queen Elizabeth, standing on the sword of Justice; full length portrait in oil on panel; signed M. G. ft.
By Marc Geerards.
THE DUKE OF PORTLAND.

No. 2,574. King Edward VI., full length, in oil, on panel.
THE DUKE OF PORTLAND.

No. 2,575. Edward, Lord Herbert of Cherbury.
By Isaac Oliver.
Well known as an historian and philosopher in the reign of Charles I. He is represented in armour, lying at full length on the ground; died 1648. THE EARL POWIS.

Nos. 2,576. Two portraits of Mrs. Ross. By R. Cosway.
THE LADY MARY ROSS.

No. 2,577. John Croker, Esq., of Barton, Oxon, son of Sir Gerard Croker. By N. Hilliard.
H. W. SASS, ESQ.

No. 2,578. Frances, daughter of Sir William Kingsmill, married to John Croker, of Barton, Oxon, in the year 1582.
By N. Hilliard.
H. W. SASS, ESQ.

No. 2,579. King Charles I., set in a locket.
H. W. SASS, ESQ.

No. 2,580. Portrait of a lady. H. W. SASS, ESQ.

No. 2,580*. Henry Rich, Earl of Holland.

Sent by James I. to negotiate the marriage between Prince Charles and Henrietta Maria of France, In the civil war he rose in arms for the King, but was soon made prisoner and beheaded, March 9, 1649. MISS SMITH.

COLLECTION LENT BY H. DANBY SEYMOUR, ESQ., M.P.

No. 2,581. Henry VIII. and Jane Seymour.
By Hans Holbein.

Jane Seymour, daughter of Sir John Seymour, was married to Henry the day after the execution of Anne Boleyn, 19th May 1536. She died in childbed of Edward VI., 14th Oct. 1537.

No. 2,582. Henry Prince of Wales, eldest son of James I. (1594–1612). By Isaac Oliver.

No. 2,583. Sir Francis Drake. By Isaac Oliver.

The great naval commander in the reign of Elizabeth (1545–1596).

No. 2,584. William Paulett, first Marquis of Winchester (1474–1571). By Sir Antonio More.

He served under four sovereigns of England—Henry VIII., Edward VI., Mary, and Elizabeth; and on being asked how he contrived to maintain himself in his high station during so many changes in the administration, his answer was, "By being a willow and not an oak." He built Basing House, destroyed by Cromwell during the civil war.

No. 2,585. Robert Devereux, Earl of Essex.

Born 1567; beheaded for high treason 1601.

No. 2,586. Lucius Cary, second Viscont Falkland (1610–1643). By J. Hoskins.

Killed at the battle of Newbury.

No. 2,587. James Stanley, seventh Earl of Derby (1606–1651). By S. Cooper.

He was the husband of Charlotte de la Tremouille, so celebrated for her defence of Lathom House in 1644 and of the Isle of Man in 1651. He gave signal proof of his zeal for his sovereign at the battle of Wigan, 26th Aug. 1651, and again at Worcester, where he was taken prisoner and beheaded at Bolton, 15th Oct. 1651.

Collection lent by H. Danby Seymour, Esq., M.P.—*cont.*

No. 2,588. Mary Fairfax, Duchess of Buckingham. By S. Cooper.

Mary Fairfax, daughter of Thomas, Lord Fairfax, wife of George, second Duke of Buckingham, the favourite of Charles II.

No. 2,589. Dorothea, Countess of Sunderland; dated 1653. By S. Cooper.

Daughter of Robert Sidney, Earl of Leicester, and wife of Henry, Lord Spencer (afterwards created Earl of Sunderland), who was killed at the battle of Newbury, 1643. This was the lady who has been immortalized by Waller under the name of "Saccharissa." She died 1683.

No. 2,590. Inigo Jones, the architect (1572–1652). By S. Cooper.

No. 2,591. George Monck, Duke of Albemarle (1608–1670). By S. Cooper.

In the civil war he signalized himself under Cromwell at the battle of Dunbar, and was afterwards appointed to the chief command in Scotland. His influence materially brought about the Restoration, for which service he was appointed Master of the Horse and created Duke of Albemarle, 1660.

No. 2,592. Sophonisba Angosciola, or Anguisciola (1530–1626). By herself.

A celebrated artist of Cremona, the pupil of Bernardo Gatti, called Sojaro. She was much patronized by Philip II. of Spain, and for many years resided in that country.

No. 2,593. Jean Baptiste Molière (1622–1673) as a young man. *Vide* previous notice, No. 1,925.

No. 2,594. Molière, more advanced in life, in a locket, and inscribed "Donné à Madame la Comtesse de Feuquieres par son ami Molière, MDCLX." Enamelled by Petitot.

No. 2,595. Georgiana Seymour, Comtesse de Dufort. By R. Cosway.

No. 2,596. Ninon de l'Enclos (1616–1706.) By Petitot.

A celebrated French beauty, and the friend of Madame de la Fayette, Madame de Sully, and Madame Scarron, afterwards Madame de Maintenon.

No. 2,597. Madame de Montespan (1641–1707). By Petitot.

Daughter of the Duc de Montemart, married in 1663 to the Marquis de Montespan. She succeeded the Duchesse de la Vallière in the favour of Louis XIV., and retired to a convent in 1686.

COLLECTION LENT BY REV. WALTER SNEYD.

No. 2,598. Mary Tudor, Queen of England (1517–1558), dated 1555. By Luis de Vargas.

Daughter of Henry VIII. and Catherine of Arragon. She ascended the throne of England 1553, and in the following year was married to Philip II. of Spain. The neglect she met with from Philip, and the loss of Calais, so preyed upon her spirits that she died of a broken heart, 1558.

No. 2,599. Philip II. of Spain (1526–1598), dated 1555. By Luis de Vargas.

Son of Charles V., Emperor of Germany, married to Mary Tudor 1554, and on the abdication of Charles V. in 1556, became King of Spain. In 1588 the Spanish Armada, fitted out for the conquest of England, was completely destroyed by storms at sea and the English fleet under Charles, Lord Howard of Effingham.

No. 2,600. Christian IV., King of Denmark, died 1648. Brother of Anne, Queen of James I.

No. 2,601. Lady Bellasyse. By S. Cooper.

Widow of John, Lord Bellásyse, and celebrated for her talents. After the death of Anne Hyde, she was to have married James, Duke of York, but the marriage was broken off in consequence of the king's opposition. Dr. Swift, in a letter to Mrs. Dingley, says that she died in the reign of Queen Anne.

No. 2,602. Amelia, Princess of Orange. Medallion portrait, stamped on horn, with the inscription—

"AMALIA + D.G. + PRINCEPS + AURIACA + ETC + 1826."

"IOH . OSBORN . ANGL . AMSTEROD . FECIT . 1625."

COLLECTION LENT BY S. REYNOLDS SOLLY, ESQ.

No. 2,603. Queen Elizabeth. By I. Oliver.

No. 2,604. Anne of Denmark, Queen of James I.

No. 2,605. Prince Henry, eldest son of James I., died 1612. By I. Oliver.

No. 2,606. Prince Charles, afterwards Charles I. By P. Oliver.

No. 2,607. William Drummond of Hawthornden, the poet (1585–1649.)

No. 2,608. George Villiers, Duke of Buckingham.

No. 2,609. Miniature, unfinished, of a lady in a white ruff and black dress, purple curtain behind. By P. Oliver.

No. 2,610. Portrait of a young man in armour. By S. Cooper.

No. 2,611. Theodore Beza, 1519–1605. A celebrated divine at the time of the Reformation, the intimate friend and associate of John Calvin at Geneva.

Collection lent by S. Reynolds Solly, Esq.—*continued.*

No. 2,612. A French nobleman in black cap and chain of pearls.

No. 2,613. Sir Bevil Granville.

No. 2,614. The Duchess of Portsmouth.

No. 2,615. Portrait of a Spanish lady.

No. 2,616. James I.

No. 2,617. Ben Jonson, the writer, 1574-1637.

No. 2,618. Portrait of a gentlemen of the time of George I.

No. 2,619. Robert Boyle, the philosopher (1626–1691.)

No. 2,620. Portrait on cambric, dated 1615. By I. Oliver.

No. 2,621. Prince Charles Edward (1720–1788).

No. 2,622. Miniature, said to be John Dryden.
By S. Cooper.

No. 2,623. Portrait of a lady, dated 1595.

No. 2,624. Portrait of a gentleman, dated 1595.

No. 2,625. Portrait of a lady, with an hour-glass and lute in the background.

COLLECTION LENT BY CHARLES SOTHEBY, ESQ.

No. 2,626. The Duke of St. Albans. By Dixon.

No. 2,627. Anne Hyde, daughter of the Lord Chancellor Clarendon, and wife of James, Duke of York, afterwards James II.; she died 1671. By S. Cooper.

No. 2,628. Bishop Juxon (1582-1663). By S. Cooper.

A native of Chichester, and a staunch adherent of King Charles I., whom he attended upon the scaffold.

No. 2,629. Thomas Ratcliff, Earl of Sussex.
By N. Hilliard.

A statesman in the reign of Elizabeth, in whose confidence he stood very high. He negotiated the proposed marriage between Elizabeth and the Archduke Charles of Austria, which was thwarted by the intrigues of the Earl of Leicester. He was the son of that Henry Ratcliff, Earl of Sussex, in Queen Mary's reign, to whom was granted the privilege of wearing his hat in the royal presence.

No. 2,630. Sir John Pennington. By I. Oliver.

Vice-Admiral of the Fleet, temp. Charles I. The Parliament invited him to enter their service in the civil war, but he never could be prevailed upon to serve against the king (died 1646).

No. 2,631. Frederick of Bavaria, Elector Palatine (died 1632). By P. Oliver.

No. 2,632. Elizabeth of England, Electress Palatine.
By P. Oliver.

This is, however, a portrait of Frances Howard, wife of Robert Devereux, Earl of Essex. *Vide* previous notice, No. 2,231.

Collection lent by Charles Sotheby, Esq.—*continued.*

No. 2,633. Sir Charles Lucas. By I. Hoskins.

A celebrated royalist officer in the civil war, commanded the Earl of Newcastle's regiment of horse at Marston Moor, and was afterwards governor of Colchester, which he defended with great resolution against the vastly superior forces of General Fairfax in 1648 ; on its surrender he and his friend Sir George Lisle were ruthlessly shot.

No. 2,634. George Booth, second Earl of Warrington (died 1758).

No. 2,635. Portrait, unknown. By J. Oliver.

No. 2,636. James, Duke of York. By S. Cooper.

Born 1633, married secretly, immediately after the Restoration, to Anne Hyde, daughter of Lord Chancellor Clarendon, and after her death, 1671, to Maria Beatrix of Modena, 1673 ; crowned 1685, and forced to abdicate 1690 ; he died 1701.

No. 2,637. Noah Bridges. By S. Cooper.

Clerk to the Parliament assembled at Oxford, 1643.

No. 2,638. Charlotte de la Tremouille. By Flatman.

Daughter of Claude, Duc de Thouars, and wife of James Stanley, Earl of Derby. *Vide* previous notice, No. 2,234.

No. 2,639. Sir Nicholas Crispe. By C. Janssen.

No. 2,640. Sir Edmondbury Godfrey. By J. Hoskins.

An active magistrate in the matter of the popish plot in the reign of Charles II. He was found murdered, 1678, under mysterious circumstances.

No. 2,641. Leonhardus Bur, ætatis suæ xx. (1549). By H. Holbein.

No. 2,642. George Clifford, Earl of Cumberland (1558–1605). By Hilliard.

A celebrated naval commander in the reign of Queen Elizabeth. Engaged in the fleet opposed to the Spanish Armada ; one of the peers who sat in judgment upon Mary Stuart. He married Margaret, daughter of Francis, Earl of Bedford, by whom he had one daughter, the well-known Anne, Countess of Dorset, Pembroke, and Montgomeri.

No. 2,643. John Selden (1584–1654). By J. Hoskins.

A celebrated historian and antiquary, born at Salvington, Sussex, and educated at Chichester and Oxford. He sat in the Long Parliament as one of the members for Oxford, 1640, but soon withdrew into private life, and devoted himself to literary pursuits.

No. 2,644. Isaac Oliver the painter (1556–1617). By himself.

He was a pupil of Hilliard and Zucchero, and the father of Peter Oliver.

Collection lent by Charles Sotheby, Esq.—*continued.*

No. 2,645. Queen Elizabeth (1533–1603). By Hilliard.

No. 2,646. James I. By Hilliard.

No. 2,647. Anne of Denmark (died 1619). By I. Oliver.

Daughter of Frederick II. of Denmark, born 1574, and married, in 1590, to James VI. of Scotland, afterwards James I. of England.

No. 2,648. Charles II. (1630, crowned 1661, died 1685). By S. Cooper.

No. 2,649. Sir Benjamin Rudyerd (died 1658). By J. Hoskins.

Surveyor of His Majesty's Court of Wards and Liveries, an accomplished scholar, and a noted speaker in parliament in support of the bishops.

No. 2,650. The More family, after Holbein. By P. Oliver.

This fine painting, contains miniature full-lengths of Sir John More, his celebrated son Sir Thomas, and other members of the family. To the extreme left is Sir John More; then the Chancellor, Sir Thomas, and his wife, Anne Cresacre; the Chancellor's son John, and three daughters, Margaret Roper, Elizabeth Dansey, and Cicely Heron. To the right of the picture are portraits of the Chancellor's grandson, Mr. More, for whom this picture was painted, his wife, and their two sons, with a view of the garden of their house at Chelsea.

COLLECTION LENT BY THE EARL SPENCER.

No. 2,651. Henry VIII., in oil on panel. By Holbein.

No. 2,652. Sir John Boling Hatton and his mother, 1525. By Lucas de Heere.

No. 2,653. Louis XIV., 1638-1715. By Petitot.

No. 2,654. Cardinal Richelieu, 1585-1642. By Petitot.

Armand Jean du Plessis, Cardinal Richelieu, a celebrated French minister in the time of Louis XIII., well known for his persecution of the Huguenots.

No. 2,655. Sarah Jennings, Duchess of Marlborough, 1660-1744. By Zincke.

Early in life she was taken into the household of Mary of Modena, wife of James Duke of York, and became the attendant upon his daughter, the Princess Anne, and obtained an ascendancy over her which she retained for many years. She corresponded under the name of Freeman, with the princess, who assumed the name of Morley. In 1678 she married Colonel John Churchill, afterwards the great Duke of Marlborough, who in early life had been page of honour to James, Duke of York.

Collection lent by the Earl Spencer—*continued.*

No. 2,656. Another portrait of the same. By Zincke.
No. 2,657. Portrait of gentleman, unknown. By Zincke.
No. 2,658. Portrait of gentleman, unknown. By Petitot.

COLLECTION LENT BY THE EARL OF STAMFORD AND WARRINGTON.

No. 2,659. The Earl of Stamford. Enamel.
No. 2,660. The Countess of Stamford. Enamel.
Nos. 2,661 to 2,663. Three portraits of the Earls of Stamford.
Nos. 2,664 to 2,666. Three portraits of the Countesses of Stamford.
No. 2,667. Head of Christ, an exquisite miniature.
By I. Oliver.

No. 2,668. George II., King of England, born 1683, crowned 1726, died 1760. THE EARL STANHOPE.
No. 2,669. Henry Dundas, Viscount Melville (1740–1811). Unknown.
J. M. STEWART, ESQ.
Nos. 2,670 to 2,672. Unfinished portraits, unknown.
By Mrs. Robertson.
J. M. STEWART, ESQ.
No. 2,673. Mr. Wren, of Bilby Hall, co. Durham.
STONEYHURST COLLEGE.
No. 2,674. Prince Charles Edward.
STONEYHURST COLLEGE.

COLLECTION LENT BY W. B. STOPFORD, ESQ.

No. 2,675. William Cecil, Lord Burleigh, an onyx cameo, 1520-1598. Lord High Treasurer and Secretary of State to Queen Elizabeth. He is said to have had a principal share in the administration upwards of forty years.
No. 2,676. Sarah Jennings, Duchess of Marlborough.
By Zincke.
A celebrated beauty at the court of Queen Anne, with whom she was an especial favourite, and the wife of the celebrated Duke of Marlborough. "This picture was done for Queen Anne, afterwards given by her to Lady Sunderland, who at her death, left it to the Duchess of Marlborough, who gave it to Lord Bateman."
No. 2,677. General Sackville. By Richter.
No. 2,678. Lady Mary Forrester.
No. 2,679. Lady Bateman.

Collection lent by W. B. Stopford, Esq.—*continued.*

No. 2,680. Lionel, Duke of Dorset. By Zincke.

Lionel Cranfield, seventh Earl of Dorset, was created Duke of Dorset in 1720.

No. 2,681. Lady Milton.

No. 2,682. Portrait of a gentleman, unknown.

No. 2,683. Full length portrait sketch of a lady.

By R. Cosway.

No. 2,684. Richard Talbot, Duke of Tyrconnel.

He was an adherent of James II., and appointed viceroy of Ireland in 1687. Died at the siege of Limerick about 1692. LORD TALBOT DE MALAHIDE.

No. 2,685. Charles, first Duke of Shrewsbury, 1660-1717.

He was twelfth Earl of Shrewsbury, and was created duke 1694. A prominent statesman in the reigns of William and Mary, Anne, and George I.

LORD TALBOT DE MALAHIDE.

No. 2,686. Portrait of a gentleman, unknown.

LORD TALBOT DE MALAHIDE.

COLLECTION LENT BY LORD TAUNTON.

No. 2,687. Madame Jane Middleton. By Petitot.

One of the beauties at the court of Charles II., and a mistress of the Count de Grammont. From Strawberry Hill.

No. 2,688. Anne d'Autriche (1604–1666). By Petitot.

Eldest daughter of Philip III. of Spain, and wife of Louis XIII. of France. She was Regent of France during the minority of her son, Louis XIV.

No. 2,689. Madame de Montespan (1641–1707).

By Petitot.

She was the daughter of the Duc de Montemart, and married in 1663 to the Marquis de Montespan. She succeeded the Duchesse de la Vallière in the favour of Louis XIV., and retired to a convent in 1686.

No. 2,690. Madame de Montbazon, (1600–1679).

By Petitot.

Marie de Rohan Montbazon, Duchesse de Chevreuse, was celebrated for her beauty and her intrigues at Court. She was the intimate friend of Anne of Austria, and the enemy of Richelieu, and afterwards of Mazarin. She was styled "La Belle des Belles."

No. 2,691. Lucius Carey, second Viscount Falkland (1610-1643.) By J. Hoskins.

Born at Burford, Oxon, 1610. As member for Newport,

Collection lent by Lord Taunton—*continued.*

he was a strenuous opponent of the court; but on the breaking out of the Rebellion he espoused the royal cause, and attended the king at Edgehill, at Oxford, and at the siege of Gloucester. He fell at the battle of Newbury, 1643, fighting in the front rank of Lord Byron's regiment. "Thus Falkland died, the generous, and the just."

No. 2,692. Mrs. Taylor, painted in India. By Smart.
REV. MONTAGUE TAYLOR.

No. 2,693. The Nabob Wallagah. By Smart.
REV. MONTAGUE TAYLOR.

No. 2,694. The Countess of Oxford. By Isabey.
THE COUNTESS HARLEY TELEKI.

No. 2,695. Gilbert Ford, Esq., Attorney-General of Jamaica, 1765. By Smart.
LIEUT. JOHN TOWNSEND, R.N.

No. 2,696. Mrs. Ford (Miss Elizabeth Aikenhead), wife of the above, and after his death the wife of Lieut.-Gen. S. Townsend, 1765. By Smart.
LIEUT. JOHN TOWNSEND, R.N.

No. 2,697. The same, as Mrs. Townsend, 1772. By Smart.
LIEUT. JOHN TOWNSEND, R.N.

No. 2,698. Elizabeth Trelawny Townsend, at the age of six, daughter of the above, afterwards wife of Horatio Townsend, Esq., 1784. By Smart.
LIEUT. JOHN TOWNSEND, R.N.

No. 2,699. Horatio Townsend, Esq., 1800. By Smart.
LIEUT. JOHN TOWNSEND, R.N.

No. 2,700. Robert Devereux, Earl of Essex, 1567–1601.
By N. Hilliard.
SIR WALTER W. TREVELYAN, BART.

No. 2,701. Jacobus Keim, 1611; medallion portrait in hone stone, representing an abbot. Rev., a coat of arms, mitre, pastoral staff, and a bourdon or pilgrim's staff.
SIR WALTER W. TREVELYAN, BART.

No. 2,702. Johannes Klammulher, ætatis 54; medallion portrait in hone stone, profile, furred cap and robe.
SIR WALTER W. TREVELYAN, BART.

No. 2,703. Katrina Echingerin; medallion portrait, exquisitely carved in pear-wood, dated 1522.
SIR WALTER W. TREVELYAN, BART.

No. 2,704. Henry VII. J. W. W. TYNDALE, ESQ.

No. 2,705. John Milton (1608–1674). By Cooper, 1661.
J. W. W. TYNDALE, ESQ.

No. 2,706. Andrew Marvell (1620–1678), a well known politician in the time of Charles II. The picture is dated anno 1650, ætatis 37. J. W. W. TYNDALE, ESQ.

No. 2,707. Barbara, Duchess of Cleveland. By Mrs. Rose. Barbara Villiers, sole daughter and heiress of William Villiers, Viscount Grandison in Ireland. She married Roger Palmer, Earl of Castlemaine, and in 1670 was created Baroness Nonsuch, Countess of Southampton, and Duchess of Cleveland. She died at Chiswick, October 9, 1709. From the Stowe collection, after S. Cooper. H. MORGAN VANE, ESQ.

No. 2,708. The Hon. Morgan Vane, obiit October 1779. By Bernard Lens, the younger. H. MORGAN VANE, ESQ.

No. 2,709. Margaretta, wife of Hon. Morgan Vane, obiit 1740. By B. Lens, the younger. H. MORGAN VANE, ESQ.

No. 2,710. Mr. Warriner. By Thos. Gainsborough. THOMAS TODD WALTON, ESQ.

No. 2,711. The Cardinal York (1725–1807). Henry Benedict, younger son of James Francis Edward, the Chevalier St. George and Maria Clementina Sobieski, elevated to the purple 1747. EDMUND WATERTON, ESQ.

No. 2,712. James Whatman, Esq., of Vinters. By Smart. JAMES WHATMAN, ESQ.

No. 2,713. Mrs. Gaussen. By Engleheart. JAMES WHATMAN, ESQ.

COLLECTION LENT BY THE REV. HILL WICKHAM.

No. 2,714. Oliver Cromwell.

No. 2,815. Fanny Sage. By Cosway.

No. 2,716. Mrs. Siddons, before 1784. By Cosway.

Nos. 2,718 and 2,719. Two members of the Heathcote family. By Zincke.

No. 2,719. Memorial miniature of James II.

No. 2,720. Richard Musgrave, Esq.

No. 2,721. Rev. John Whalley, D.D., Master of St. Peter's College, Cambridge (1733–1748).

No. 2,722. Mr. Anstey.

Nos. 2,723 and 2,724. Portraits of a lady and gentleman, unknown.

No. 2,725. Oliver Cromwell. By S. Cooper. An unfinished likeness of the Protector, long preserved in the family of Lane, of Herts, and traditionally stated to have been taken during his last illness, when labouring under an attack of ague. NORMAN WILKINSON, ESQ.

COLLECTION LENT BY THE LADY WILLOUGHBY DE ERESBY.

No. 2,726. Catherine, Duchess of Suffolk, died 1580.
By Holbein.

Catherine, Baroness Willoughby de Eresby, married Charles Brandon, Duke of Suffolk, brother-in-law of Henry VIII., and after his Grace's death she married Richard Bertie, Esq.; their son Peregrine claimed the ancient barony, and became the tenth Baron Willoughby.

No. 2,727. Thomas Cromwell, Earl of Essex.

One of the ablest statesmen of the reign of Henry VIII. He was secretary to Cardinal Wolsey, after whose fall he was much employed by Henry in the suppression of the monasteries. Having incurred the king's anger by the share he had in promoting the marriage with Anne of Cleves, he was arrested and summarily executed without even a semblance of a trial, 1540.

No. 2,728. Col. John Hutchinson, the regicide.

An active officer in the Parliamentary army and one of those who sat in judgment upon Charles, and signed the death warrant. He also sat in the Long Parliament. At the Restoration his life was spared through the intercession of General Monck; but he suffered imprisonment in Sandown Castle, near Deal, till his death, Sept. 11, 1664.

No. 2,729. Portrait of a Judge of the Common Pleas.

No. 2,730. Robert, second Duke of Ancaster.

No. 2,731. Robert Devereux, Earl of Essex (1567–1601).

The unfortunate favourite of Queen Elizabeth. He was convicted of high treason, and beheaded 1601.

No. 2,732. The Countess of Newburgh.

No. 2,733. Montague Bertie, Earl of Lindsey. Died 1666.

He highly distinguished himself at the battle of Edgehill, where his father was mortally wounded 1642. He was afterwards wounded at Naseby 1645.

No. 2,734. Elizabeth, Countess of Lindsey.
By S. Cooper, 1663.

No. 2,735. Lady Mary Wharton.

No. 2,736. Thomas, Earl of Dover.

No. 2,737. The Earl of Thomond.

No. 2,738. Sir Roger Bertie. By J. Hoskins.

No. 2,739. Lady O'Brien.

No. 2,740. Catherine de Bourbon (1555–1604).

Daughter of Antoine de Bourbon and Jeanne d'Albret, sister of Henry IV.; married in 1599 to Henry, Duke of Lorraine.

No. 2,741. Maria Clementina Sobieski.

The daughter of Prince James Sobieski, married in 1719 to the Chevalier St. George.

Collection lent by the Lady Willoughby de Eresby—*cont.*

No. 2,742. James V. of Scotland, 1512–1542.

His first wife was Magdalen, daughter of Francis I., and upon her death he married Mary, daughter of Claude de Lorraine, Duc de Guise, by whom he had an only daughter, Mary Stuart.

No. 2,743. Marquis of Drummond.

No. 2,744. Marquis of Drummond.

No. 2,745. Marquis of Drummond.

No. 2,746. Marquis of Drummond. By C. Tassi, 1694.

No. 2,747. Mary Beatrix of Modena. Died 1718.

The daughter of Alphonso IV., Duke of Modena, and the second wife of James, Duke of York, 1673.

No. 2,748. The same.

No. 2,749. Prince Charles Edward, 1720–1785.
By V. Stern, 1743.

No. 2,750. Henry Benedict, Cardinal York, 1725–1807.
By V. Stern, 1743.

No. 2,751. Mary, Queen of Scots, 1542–1587.
Enamelled by H. Bone, 1819.

By her father's death she ascended the throne of Scotland when seven days old, under the regency of her mother Mary of Guise. In 1558 she was married to Francis, Dauphin of France, afterwards Francis II., and was a widow in two years. She then returned to Scotland, and in 1565 was married to Henry, Lord Darnley, son of Matthew Stuart, Earl of Lenox. After his assassination at the Kirk of Field she married James Hepburn, fourth Earl of Bothwell, suffered imprisonment at Lochleven, escaped and took refuge in England, where she underwent a captivity of nineteen years in Fotheringay at the hands of Elizabeth. After a mock trial for a pretended participation in the Babington Plot, she was beheaded February 8, 1587.

A locket is attached to this miniature, containing a small portion of her hair, which was presented by the late Lord Belhaven to the Lady Perth.

The original, by Le Croix, was formerly at Versailles.

No. 2,752. Mary Stuart, Queen of Scotland.

No. 2,753. James, Earl of Perth. By B. Lens, 1716.

Lord High Chancellor of Scotland, 1684, under James II., whose fortunes he followed, and by whom he was created Duke of Perth. He died in exile at St. Germains 1716.

No. 2,754. James, Earl of Perth. By W. H.

No. 2,755. James, Duke of Perth.

No. 2,756. Henry, Prince of Wales.

Henry Frederick, Prince of Wales, eldest son of James I. and Anne of Denmark. He died 1612, aged 19.

Collection lent by the Lady Willoughby de Eresby—*cont.*

No. 2,757. Prince Charles Edward.

No. 2,758. Maria de' Medici, the second wife of Henri IV.

No. 2,759. Clementina, Lady Perth.

No. 2,760. H.R.H. the Princess Charlotte. By Stewart.

A lock of her hair is affixed to the frame. Presented by H.R.H. to Lady Willoughby de Eresby.

No. 2,761. Mary Beatrix of Modena.

No. 2,762. The Old Chevalier. James Francis Edward, Chevalier St. George, born 1688, married in 1719 Maria Clementina Sobieski, died at Rome 1766.

No. 2,763. The Old Chevalier.

No. 2,764. The Old Chevalier.

No. 2,765. Maria Clementina, daughter of Prince James Sobieski, and wife of the Old Chevalier.

No. 2,766. Prince Charles Edward.

No. 2,767. The same.

No. 2,768. The same as a child.

No. 2,769. James II. of England (1633–1701).

No. 2,770. Charles I., set in an enamelled locket with pearl drop, and worn by the Royalists after the King's execution.

No. 2,771. Charles I., with a locket containing some of his hair.

The Prince Regent in 1813 caused the coffin of Charles I. to be opened at Windsor in the presence of Sir Henry Halford and others. This relic was presented by H.R.H. to Lady Willoughby de Eresby.

No. 2,772. William, Prince of Orange (1650–1703).

No. 2,773. James Graham, Marquis of Montrose (1612–1650).

Executed at Edinburgh 1650.

No. 2,774. Lilias Drummond, Countess of Tullibardine.

Afterwards married to James, fourth Earl of Perth.

No. 2,775. Robert, fourth Duke of Ancaster; died 1779. By R. Cosway.

No. 2,776. The same. Ditto.

No. 2,777. The same. Ditto.

No. 2,778. The Duchess of Ancaster, wife of Peregrine, third Duke. By R. Cosway.

No. 2,779. The Baroness Willoughby de Eresby; and the Marchioness of Cholmondeley. By R. Cosway.

Priscilla Barbara Elizabeth and Georgiana Charlotte, sisters and heiresses of Robert, fourth Duke of Ancaster. The former married Sir Peter Burrell, first Lord Gwydyr, after Lord Willoughby de Eresby; and the latter became the wife of George James, fourth Earl of Cholmondeley.

Collection lent by the Lady Willoughby de Eresby—*cont.*

No. 2,780. Mrs. Robinson (1758–1800). By R. Cosway.

Mary Darby, an actress and writer; married at 15 to Mr. Robinson, from whom she was soon separated, and had recourse to the stage, where she appeared as Juliet (under the auspices of Mr. Garrick), and Perdita, in the "Winter's Tale." She quitted the stage to become the mistress of George, Prince of Wales.

No. 2,781. Peter Burrell, Esq.

He was Surveyor-General of the Crown lands. His son, Sir Peter Burrell, afterwards became the first Baron Gwydyr.

No. 2,782. Elizabeth Lewis, wife of the above Peter Burrell, Esq.

No. 2,783. Peter Robert, second Lord Gwydyr, when a boy. By R. Cosway.

The present Lord Willoughby de Eresby, son of Sir Peter Burrell, first Baron Gwydyr, and Priscilla, Baroness Willoughby de Eresby.

No. 2,784. Admiral Viscount Keith, 1747–1823. By Cosway.

No. 2,785. Charles II. as Prince of Wales.

No. 2,786. Louis XVIII., King of France, 1755–1824.

No. 2,787. Jean Gordon, Duchess of Perth.

No. 2,788. The same.

No. 2,789. Mary of Orange, daughter of Charles I., and wife (1648) of William II., Prince of Orange. Her son William afterwards became William III. of England.

No. 2,790. Lady Anne Gordon, daughter of the second Marquis of Huntley, and wife of James, third Earl of Perth.

No. 2,791. The same.

No. 2,792. The same.

COLLECTION LENT BY C. WINN, ESQ.

No. 2,793. Edward IV.?

No. 2,794. Henry VII.

No. 2,795. Queen Elizabeth.

No. 2,796. Henry Prince of Wales. By I. Oliver.

No. 2,797. Portrait, unknown.

No. 2,798. Portrait, unknown.

No. 2,798.* Portrait of a lady, unknown.

No. 2,799. Napoleon I.

COLLECTION LENT BY THE BARONESS DE LA ZOUCHE.

No. 2,800. Mary of Orange. By Bernard Lens.

Daughter of James II. and wife of William III. (1662–1694).

Collection lent by the Baroness de la Zouche—*continued.*

No. 2,801. The Princess Sophia Matilda.

Daughter of the Duke of Gloucester and Maria, Countess Waldegrave; painted at Rome 1786, when she was six months old, and presented by Maria, Duchess of Gloucester, to Sir C. Bisshopp; copy of a large picture by Sir Joshua Reynolds.

No. 2,802. Catherine Tate.

Daughter of B. Tate, Esq., of De la Pré, co. Northampton, and wife of Charles Hedges, of Finchley.

No. 2,803. Anne Bathurst. By Bernard Lens.

Daughter of Sir Benjamin Bathurst, Knt., Treasurer of the Household to the Princess Anne of Denmark. She married Henry Pye, Esq., of Farringdon, Berks.

No. 2,804. Lieut.-Col. the Honourable Cecil Bisshopp. By Villers Huet.

Eldest son of Cecil, Baron de la Zouche; married the Lady Charlotte Barbara, daughter of the Marquis Townshend. He died of wounds received in action in Upper Canada, July 16, 1813. The artist died in London in 1813.

No. 2,805. The Lady Charlotte Barbara Ferrars.

Daughter of George, Earl of Leicester, second Marquis Townshend, and wife of Lieut.-Col. the Honourable Cecil Bisshopp, eldest son of the late Lord de la Zouche. She died October 1807.

No. 2,806. The Honourable Esther Curzon. By R. Cosway.

Daughter of Assheton, Viscount Curzon, and wife of Sir George Bromley, Bart. She died 1839. Given by the painter.

No. 2,807. The Honourable Mary Curzon. By R. Cosway.

Daughter of Assheton, Viscount Curzon, and wife of Henry, Lord Stawell.

No. 2,808. Charlotte Ellerker, Countess of Leicester. By Mrs. Mee.

Daughter of Eaton Mainwaring-Ellerker, Esq., of Risby, co. York, and wife of George, Earl of Leicester, second Marquis Townshend. She died 1802.

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Section 12.

ECCLESIASTICAL VESTMENTS, TISSUES, AND EMBROIDERIES.

By The Very Rev. Dr. Rock.

Among all the useful and decorative arts, few are there whose history can produce such ancient records, and none that can show more curious incidents, than that of silken textiles and embroidery. To the reader's thoughts will immediately arise those passages from Holy Writ which tell us of that excellent worker in tapestry and embroidery, Ooliab, the son of Achisamech, of the tribe of Dan, who made of violet and purple and scarlet and fine linen the vestments for Aaron to wear when he ministered in the holy places, as the Lord commanded, with embroidered work; and how he cut thin plates of gold and drew them small into threads that they might be twisted with the woof of the foresaid colours. These garments were, however, not of silk, but linen dyed; indeed, of the richest, brightest tints, and shot with threads of beaten gold. The earliest paintings of Egypt show the care bestowed by its people upon the weaving of its ornamented linen tissues; and all the monuments of ancient Greece, whether written or figured, speak the same thing; while its fictile vases more especially let us, even now, behold the taste with which the robes of great personages, and female attire in particular, used to be elaborately embroidered. But with that most beautiful of all textiles, silk, the Greeks and the Romans were utterly unacquainted as an article of dress. The stuff itself was deemed by most to be not an insect, but vegetable produce. It was known, indeed, to come from the far, far East, where, so report said, it sprouted out of and hung down in tresses from a certain tree that grew in the land of the Seres. Hence the Latin word "serica," and our own "silk." Not till the 6th century was it shown to be spun by a little animal, when two monks, whose missionary zeal had taken them to remote Cathay (our China), brought back with them in their walking staves, made hollow for the purpose, a few live silk-worms, which they took to Constantinople, as the most valuable of presents to its Emperor. But with such jealousy did the Byzantine Government monopolize the rearing of the worm and the manufacture of its silk, that ages glided away before either the one or the other was allowed to be carried westward. From Persia the Saracens got their silk-worms, which they brought towards

Europe, and over the countries which they won by the sword, or wherever their influence could be felt, the breeding of the worm and the weaving of its silk were spread by that people. Hence, from the shores of the Mediterranean, especially from Sicily, beautiful silks found their way to northern markets; and at last the whole of Italy became a silk-producing country. In all this the progress was slow; and little does the Englishwoman of the 19th century, dream when she goes forth in all her bravery of dress, that an Egyptian Cleopatra, equally with a Roman Empress, would have envied her her gay silk gown, or that as late as 300 years ago her silken hose would have been a present worthy of an English Queen's (Elizabeth) acceptance, or that a King of Scotland (James), before he came to the British crown, would have gladly had the loan of them for the nonce, he having on one occasion borrowed a pair from the Earl of Mar to receive an English ambassador.

As in the old law so in the new, the ministering garments of the priesthood have been of the best that might be, often of very precious stuffs, always seemly; the mosaics of Ravenna alone are witnesses to this in the 6th century, while the later curious "Liber Pontificalis" particularizes in one place the hangings for the altar—palergium chrysoclavum preciosissimum, coöpertorium purpureum cum cruce; in another the "vestis holoserica, vestis auro texta habens historiam Salvatoris et Apostolos," and other rich liturgical requisites, brought by the faithful as their offerings at the shrine of the Apostles, in Rome.

The pious munificence of this land, while under Anglo-Saxon sway, is shown in the remains of those golden vestments still preserved at Durham; and several of the illuminations in that splendid MS., the Benedictional of Æthelwold, which through the kindness of its owner, the Duke of Devonshire, may be seen in this exhibition, show how elaborately were the mass vestments embroidered by the Anglo-Saxons of that period. So rich and beautiful were they, that the Norman William carried many of them off, and bestowed them on the churches of Normandy. Up to the 16th century the same principle was acted on, and from a visitation made, A.D. 1295, of St. Paul's, London, we learn how rich, as well as numerous, were the vestments belonging at the time to that cathedral. The inventories of Canterbury, York, and Lincoln, taken at a later date, bear like testimony for each of their respective churches; while the wills of our bishops, dignified churchmen, nobility, and gentry of the olden times give evidence that hardly was there here a parish church or domestic oratory without its splendid vestments. No kingdom in Christendom was

better furnished with them, and their tissues were of the most beautiful and costly that might anywhere be found; ciclatoun, and baudekin, and every other cloth of gold, either plain or shot with colour, samit and satin, velvet as soon as it was known, silks after all fashions, damasked, rayed, watered, clouded, or, as the term then was, marbled; cloth of Tarsus and fabrics from Saracenic looms were brought from afar, and put to the service of the liturgy as they came to hand. To many at the present day it is a fact entirely unknown, that for ages this country was celebrated for the beauty of its embroideries; and vestments wrought in England awakened such admiration abroad that they were eagerly sought for there. Eadmer, who went along with the Archbishop of Canterbury to a Council at Bari, A.D. 1098, tells us that a cope given, years before, by Ægelnoth, the Anglo-Saxon primate to an archbishop of Benevento, was unmatched in beauty by any other vestment he saw in Italy, or worn in that numerous assembly of bishops. Such praises bestowed upon the best of our home-wrought vestments as real works of art are fully borne out by the scanty remnants of those English embroideries which have happily reached us through so many perils from wanton destruction or ordinary decay, and are brought together in this Special Exhibition, furnishing, it is likely, finer and more numerous specimens than most other nations could at the present day produce. Though most of them be noteworthy, some like the Syon cope and the crimson velvet one next it, are particularly precious as examples of fine old English art-work by the needle, as also is the curious reredos, with its altar frontal, from Steeple-Aston church; while several City Companies' hearse cloths, though of a later period, considering their number, the richness of their materials, the unstinted use of gold in their embroideries, have not their fellows anywhere.

Though the nuns were the principal, they were not by any means the only embroiderers of vestments for the Church. All along from the Anglo-Saxon period our royal princesses and our high-born dames loved to busy their needles upon such work. Besides women, men too were taught and practised embroidery, and this as well as other works of useful or decorative art was followed by the monks. Writing to Cromwell, Giffard, one of the Commissioners for the suppression of the smaller houses in the reign of Henry VIII., thus speaks of the monastery of Wolstrope, in Lincolnshire:—"Not one religious person "there but that he can and doth use either imbrothering "(embroidering), writing books with very fair hand, "making their own garments, carving, painting, or

"graving;" what was done in this was also done in other monasteries.

With regard to the subjects figured in these ecclesiastical embroideries, we may see, at a glance, that the one untiring wish of the designer, whatever be the period of their execution, was to set before the people's eyes and bring to mind, strongly and unmistakably, the grand doctrine of the Atonement. Whether it be cope, or chasuble, or reredos, or altar frontal, this teaching is put forth upon it. Beginning with the Incarnation, sometimes we have shown us Gabriel speaking his message to the Blessed Virgin Mary, with the three-flowered lily standing between them; or the Nativity, with the shepherds or the wise men kneeling in adoration, acknowledging the divinity of our Lord even as a new-born child; then some passage from His passion; His scourging at the pillar, or the bearing of His cross, or His being crowned with thorns; always His Crucifixion; often above, His upraised person like a King enthroned, and crowning her of whom he took flesh; while everywhere about the vestment are figured apostles, martyrs, and saints all nimbed with glory, and among winged seraphim standing upon wheels, thus signifying that heaven is thrown open to fallen but redeemed man, who, by the atonement wrought for him by our divine Redeemer, is made the fellow companion of angels and cherubim.

For the genealogist, the lawyer, the herald, the historian, the reader of mediæval poetry, such of these old liturgical garments as bear armorial charges embroidered upon them, will have a peculiar value and a more than ordinary interest. Those emblazonries not only recal the names of persons bound up for ever with this land's history, or bring to mind some wild but graceful legend like that of the fabled swan, still borne by the baronial house of Stafford as one of its supporters, shown in the fine chasuble No. 3,055, but may again serve, as they once before have served, to furnish the one lost link in a broken pedigree, or unravel an entangled point before a law tribunal. Towards the end of the fourteenth century a memorable suit was begun at Westminster by Richard Lord Scrope in defence of his right to the arms "azure, a bend or," against the assumption of them by Sir Robert Grosvenor. Among the witnesses on that occasion were many people of eminence. Sir Simon Parson, of Wensley, whose fine grave-brass still in that church is given by the brothers Waller in their beautiful work, brought forward in court an alb—a long linen kind of gown worn by priests at mass—the apparels to which were embroidered with the Scrope's arms, "azure a bend or," of very old work. The abbot of

St. Agatha's, founded by the Scropes near Richmond, Yorkshire, deposed that the same shield was figured upon altar-frontals, upon vestments, and upon a corporax-case of silk, all belonging to that abbey church. Geoffrey Chaucer, the poet, when sworn and examined on behalf of Sir Richard Scrope, said that all his life-time he had seen the above-mentioned arms, in banners, glass, paintings, and vestments, and they were commonly called the arms of Scrope.

The lover of natural history too will find that one among the earliest instances—perhaps the very first—of the pheasant being figured in any art-work, is to be seen in this Exhibition, and upon the silk ground of a mass vestment, the chasuble No. 1,055.

No. 3,000. One of the mitres belonging to St. Thomas of Canterbury, long preserved in the treasury of Sens Cathedral, with the chasuble, alb, girdle, and maniple worn at mass by the exiled archbishop during his residence in that city, A.D. 1166. The ground of this mitre is of coarse white linen. Branching all over it spreads a tasteful design delicately embroidered in very thin gold thread, and, in drawing, quite characteristic of the 12th century. The spaces between the golden pattern are wrought all over with stitchery done in very fine white thread, so that, at first sight, the mitre and its two lappets seem to be of lawn, the byssus of liturgical writers. At a later period, the spaces between the gold were overlaid with a web of thin white silk. The titulus, that is, the mark of dignity and honour, or the upright stripe, one before, another behind, in the middle of the mitre, as well as the corona or horizontal one running round the brows, both now shown by those crimson ribbons, were once filled in with gold-embroidered bands, leaving uncovered very narrow strips of the under crimson, by way of edging. But all those bands have dropped off, or perhaps been torn away for sake of the pearls or jewels that were set upon them. English needlework, 12th century.

HIS EMINENCE CARDINAL WISEMAN.

No. 3,001. The "Syon" Cope. This liturgical vestment is like in shape to a large and flowing cloak, open in front, and fastened on the breast by what was called a "morse," fine enamelled specimens of which are found in Mr. Magniac's rich collection, and exhibited in this Special Exhibition. Down both its sides in front runs a broad band called the "orphrey," and behind should hang the "hood." Both orphrey and hood are generally of another material from the stuff of the cope, and elaborately embroidered or otherwise ornamented. The cope is never worn by the celebrant at mass, but at most other services in church. Its origin and use are given in *Hierurgia*, new edition, p. 454, and

Church of Our Fathers, t. ii. p. 23. As an art-work, done with the needle, and by an English hand, in threads of gold and silk of many colours, there is not another cope in this or any other country comparable to the Syon one. It is quite a storied vestment. On the higher part of the back is the crowning of the Blessed Virgin Mary; beneath which is the Crucifixion; and lower down still St. Michael overcoming the dragon. All about the sides are figured the Apostles and many other subjects, including cherubim winged with feathers, eyed and many-coloured, like those of the peacock, and standing on wheels, angelic figures remarkably frequent in English vestments. The hood, which was hung by three loops, is lost; the orphreys, which seem to be woven, are ornamented with shields; and, though their heraldic tinctures be fanciful, are charged with the armorial bearings of some of our most illustrious English families; among others, Newburgh, Le Despenser, Mortimer, Fitz-Alan, Jeneville, Ferrers, &c.; and running all about the edge at bottom is a narrow band of emblazoned shields; but this, as well as the orphrey of Edward I.'s reign, is not so old as the body of the cope, which, by its style, seems to have been worked towards the second half of the 13th century, but before the end of our third Henry's reign. This cope has been admirably photographed. 13th century.

THE RIGHT REV. BISHOP BROWN OF SHREWSBURY.

No. 3,002. A very rich crimson velvet cope, of great beauty as a specimen of English needlework, embroidered in gold, with subjects much after the fashion of the Syon vestment, and most admirably executed, but without any heraldry about it. One striking peculiarity is, that the angels carry stars in their hands or lying on their laps. This incident refers to the subject figured in the centre part on the back,—the coming to Bethlehem of the three wise men, wearing crowns of kings, the second one of whom is pointing with his outstretched right hand up to the leading star a little way off, above them. From some remnants it would seem that once certain parts of this cope were thickly studded with seed-pearls, and, from its profusion of gold, so unstintedly embroidered all over it, and its rich velvet of so deep a pile and ruby tone of colour, it must have been a gorgeous vestment in its day. As we behold it now, it furnishes us with one out of so many sad instances of the vandalism by which thousands of such admirable art-works of the English needle have been snatched away. The creature who once owned this precious cope cut it up piecemeal and gave parts away. Some of it was ruthlessly employed as the covering for a cushion, and heedlessly knocked about. Not long ago a man, the Hon. and Rev. W. Clifford, of wider heart and warmer feelings for his country's mediæval pro-

ductions, sought out with untiring labour, and got together as many shreds as possible of this fine old English embroidery, and after great toil joined them as well as might be, filling up the gaps with coloured sketches of the wanting fragments, done in excellent taste upon the new linen lining of the restored cope. English needlework, 14th century.

MOUNT ST. MARY'S, CHESTERFIELD.

No. 3,003. A fine rich crimson velvet cope, strewed all over with fleurs-de-lys and cherubim in gold; with orphrey and hood, embroidered with subjects in coloured silk. English needlework, 15th century. PHILIP H. HOWARD, ESQ.

No. 3,004. A rich purple velvet cope sprinkled with double-headed eagles, and the orphrey and hood all well embroidered, as well as the morse, in gold. A good specimen of English work of the 15th century.

SIR ROBT. THROCKMORTON, BART.

No. 3,005. A magnificent cope of cloth of gold, figured with bold, widely-spreading foliage dotted with small gold spots, and ornamented all about with portcullises crowned and red roses. The lower hem is bordered with collars of SS, and portcullises; and, nó doubt, this is one of "the "whole suit of vestments and coopies of cloth of gold tissue, "wrought with our badges of red roses and portcullises, the "which we of late caused to be made at Florence, in Italy," which our King Henry VII., in his will, bequeathed "to "God and St. Peter, and to the abbot and prior and convent "of our monastery of Westminster," &c.—*Testamenta Vetusta*, ed. Nicolas, t. i., p. 33. Perhaps the design of this cope was furnished by Torrigiano, and, through his procurement, the whole and large set of vestments was woven at Florence. The orphrey and hood are of poor English embroidery, and unworthy of the cope, and in all likelihood not the originals. Florentine tissue of the end of the 15th or beginning of the 16th century.

THE RECTOR OF STONEYHURST COLLEGE.

No. 3,006. A purple velvet cope, with orphrey and hood of plain cloth of gold. The double pile of the velvet is wrought into a rich pattern, and probably Genoese. All velvet of a double pile is very rare and noteworthy. 16th century, Italian velvet. PHILIP H. HOWARD, ESQ., of Corby.

No. 3,007. A white satin cope (satin new), embroidered with an effective design in gold, and coloured flowers, and a shield of the arms of the Wintour family. Spanish, of the beginning of the 18th century. STONEYHURST COLLEGE.

No. 3,008. A red silk cope, once very beautiful, and woven with a fine broad design in gold threads, and the orphrey nicely embroidered. The hood is admirably em-

broidered with the raising of Lazarus. Flemish, late 15th century. OSCOTT COLLEGE.

No. 3,009. A dalmatic,—the deacon's liturgical vestment, a sort of wide frock with sleeves, described in *Church of Our Fathers,* t. i. p. 372,—of the same red and gold tissue, with narrow well embroidered orphreys on back and front and upon the sleeves, to match the cope before mentioned.

No. 3,010. A tunicle of the same make and stuff, the ministerial vestment of the sub-deacon. OSCOTT COLLEGE.

These three vestments, with another set of white equally rich and beautiful, were, not many years ago, found walled up in one of the old cathedrals in Ireland. Flemish, late 15th century. OSCOTT COLLEGE.

No. 3,011. A purple velvet chasuble, the celebrating priest's vestment at Mass, described in *Hierurgia,* new ed., p. 486, and *Church of Our Fathers,* t. i. p. 357. The orphreys, or broad bands of needlework before and behind, in the shape of a cross, are the only ancient portions of this sacerdotal vestment, figured with the apostles of a good size, and truly beautiful they are. The velvet ground is quite new, and its shape, though wide, is far short of the amplitude of the chasuble as it used to be made till the 16th or 17th century. Flemish needlework of the end of 15th century. SIR THOS. R. GAGE, BART.

No. 3,012. Beginning at the top row, is the Westminster chasuble, of crimson velvet, with most exquisitely embroidered orphreys before and behind, and strewed all over with fleurs-de-lys, portcullises, white and red roses, and pomegranates in high relief, large size, and wrought in gold, producing a gorgeous effect. The red velvet ground of this chasuble as well as its shape are quite modern. In every likelihood, the splendid adornments of this precious vestment are of two periods, sundered from each other by some years. The pomegranate rent on one side and shedding its seed, and alike in workmanship to its fellow-badges of English royalty, tells us of Catharine of Arragon and Henry VIII., while the shields of arms blazoned in two corners of the cross made by the orphrey at the back of this vestment, speak of Charles the Bold, Count of Flanders, and Duke of Burgundy, and his wife Margaret of York, who favoured the claims to our crown of Perkin Warbeck, or, as she called him, "the white rose of England," thus carrying us back to the early part of our seventh Henry's reign. The probabilities are, that Margaret of York, Edward IV.'s sister, soon after becoming by marriage Duchess of Burgundy, bestowed a mass vestment on Westminster Abbey, and had her arms, as was then the custom, worked upon its back orphrey, which we now see before us.

Catharine of Arragon may, in her day, have given another one, overspread with her own pomegranate and its accompanying royal English badges. Carried to Flanders, whence this vestment was brought some years ago to England, the two Westminster chasubles may have, in time, needed both of them some mending, and then likely was it that the orphreys of one, and the golden fleurs-de-lys, the pomegranates, &c. of the other were both set upon one and the same modern red velvet vestment, thus producing this very splendid chasuble. The orphreys Flemish, late 15th century; the other ornaments English, early 16th century.

LORD ARUNDELL OF WARDOUR.

No. 3,013. A chasuble of white satin (new), embroidered all over with figures and scrolls. Spanish, beginning of 18th century. STONEYHURST COLLEGE.

No. 3,014. Chasuble of white satin (new), profusely embroidered, and studded in places with precious stones. Spanish, 18th century. STONEYHURST COLLEGE.

No. 3,015. A red velvet chasuble, of modern shape, and material with an ancient orphrey before and behind, well embroidered. Flemish orphrey, 16th century.

PHILIP H. HOWARD, ESQ., of Corby.

No. 3,016. A cloth of gold chasuble of modern shape, with old orphreys; that on the back is figured with the eternal Father, the annunciation, and the very rare and curious hagiological representation of the bearded and crucified female saint, St. Wilgifortis, who was a great favourite in Belgium, and had an altar in old St. Paul's, London. Beneath this figure runs an inscription which reads like "Theride de Luca," but as the embroidery has, in many places, been lately retouched, perhaps this label may have been altered from the original "L'heride," or rather "L'Iride de Luca," so called evidently from the iris or rainbow shape of the scroll which spans the top of the cross, and thus distinguishes the saint from the well-known mediæval "Volto Santo di Lucca." From the inscription, "Orate pro Ludovico Borge," we know the individual who got the chasuble made, and from a trade mark set along with the two shields of arms, we learn he was some rich merchant. Flemish, early 16th century. STONEYHURST COLLEGE.

No. 3,017. A hearse-cloth, of very rich cloth of gold, diapered with raised crimson velvet; all around on the purple velvet border is figured in gold the "Lamb of God," and subjects expressive of the life and beheading of St. John the Baptist, and richly embroidered. A pair of shears with the blades apart or saltirewise, shows this pall to have belonged to the Merchant Tailors' Company. Tissues Flemish; embroidery English, 16th century.

A hearse cloth was the pall thrown over the coffin when the corpse was brought to church, and set on tressels before the altar for mass before burial, and of such cloths, great liturgical rarities in themselves, the finest anywhere to be found are in England, and in this exhibition there are no less than seven, most of them gorgeously embroidered in gold.

No. 3,018. A white silk veil or scarf for the deacon at mass, or the priest at benediction, embroidered with gold and coloured flowers. English, 17th century.

PHILIP H. HOWARD, ESQ., of Corby.

No. 3,019. A hearse-cloth, of a large unbroken square shape, of black cloth, figured all over on the sides with golden angels, bearing souls in the form of naked children, carried in a small sheet to heaven, and a border of gold dolphins embowed. From some church at Norwich. Late 15th century, English. MRS. TEMPLE.

No. 3,020. A purple velvet chasuble, with a crimson velvet orphrey cross, having a crowned M in the middle, and under it gold fleurs-de-lys. Late 15th century English.

No. 3,021. A square box covered with crimson silk, finely embroidered in gold, and lined with cloth of gold. It holds the cardinalitial robes of Chinese crimson silk crape, worn by Cardinal Benedict Odeschalchi, in conclave, the day he was elected pope, A.D. 1676. Italian, 17th century. HIS EMINENCE CARDINAL WISEMAN.

No. 3,022. A white silk chasuble, with embroidered orphrey cross. Embroidery English, 16th century.

DR. CHARLTON.

No. 3,023. A hearse-cloth of rich purple silk, brocaded in gold, and on the ends and sides richly embroidered with the life and martyrdom of St. John the Baptist, and shields of arms blazoned with argent, a tent royal between robes of state gules, lined ermin. 16th century, English.

MERCHANT TAILORS' COMPANY.

No. 3,024. A green velvet fringed frontlet, probably the bordering of an altar cloth, embroidered with flowers, and eagles standing on books, the symbol of St. John the Evangelist, in gold. Late 15th century, English.

H. BOWDON, ESQ.

No. 3,025. A frontal for an altar, of white silk, with two crimson velvet pales, flowered in gold. 16th century, English. H. BOWDON, ESQ.

No. 3,026. A white silk cope, embroidered with coloured flowers. 17th century, English. PHILIP H. HOWARD, ESQ.

No. 3,027. A hearse-cloth of crimson (much faded) velvet, with stripes of deep blue velvet, sprinkled wit

gold flowers, from some church at Glastonbury. 16th century, English. REV. W. FIELD.

No. 3,028. An altar-frontal of crimson silk, embroidered in gold, with the papal tiara in the centre. 18th century, Italian? PHILIP H. HOWARD, ESQ., of Corby.

No. 3,029. Two orphreys for the backs of chasubles, one figured with the jesse-root. 15th century, Flemish.

OSCOTT COLLEGE.

No. 3,030. Two stoles, and two maniples with embroideries. 16th century, Flemish. STONEYHURST COLLEGE.

No. 3,031. A chalice veil, made of the same tissue as the Westminster cope, with modern centre.

STONEYHURST COLLEGE.

No. 3,032. Four other chalice veils of white satin, embroidered with flowers. 18th century, Spanish.

STONEYHURST COLLEGE.

No. 3,033. A burse or case for the corporal cloth, embroidered. 17th century, Flemish. STONEYHURST COLLEGE.

No. 3,034. A small cushion on which to rest the missal or mass book on the altar, of curious raised velvet, figured with animals. Flemish, (?), 16th century.

STONEYHURST COLLEGE.

No. 3,035. The Brewers' magnificent hearse-cloth, the centre of which is of a peculiarly rich cloth of gold, with a deep border of crimson velvet, figured at top and bottom, with St. Thomas of Canterbury in his pontificals. All along the sides are ears of barley, round the stems of which twine inscribed labels; shields of arms, namely, those of the Brewers impaling the arms assigned to St. Thomas, sab. an archbishop's pall arg. and cross or impaled with arg., three Cornish choughs sab. In the middle, the Assumption of the B. V. Mary is well embroidered. The whole is very fine. Late 15th century. Tissue, Flemish; embroidery, English. BREWERS' COMPANY.

No. 3,036. A purple brocaded silk modern shaped chasuble, the back of which shows a remarkably fine orphrey, figured with the circumcision of Our Lord, done in a large bold manner, and in very effective tapestry stitch embroidery, heightened by gold shading. Flemish, 17th century.

PHILIP H. HOWARD, ESQ., of Corby.

No. 3,037. A chasuble of modern make and shape, made from old though very beautiful orphreys of some broken-up vestments. These embroideries, put now together after quite a new fashion, are of two distinct styles and periods, but happily show how much delicacy and soft finish may be given by the needle to such art-works. On this chasuble there are three perpendicular stripes, having tabernacled niches with figures represented in them. The middle one, which, rightly

speaking, is the orphrey, we think the more modern, of the latter half of the 15th century, gives us the representations of St. Philip, St. Paul, St. John Baptist, and St. Bartholomew. The subjects on the two sides are the productions of an earlier period, of the middle of the 15th century, and taken from the lives of saints, who were held in particular veneration in England, and, after a more especial manner, at Canterbury, where their relics were enshrined; and this would lead to the belief that the vestment, probably a cope, to which, as its orphrey, this beautiful needlework once belonged, was not only one of those used in that cathedral, but had been embroidered by the hands of its monks. Uppermost, on the left, is shown St. Dunstan robed as a bishop sitting in his workroom, and by his side a bench, on which stand altar-vessels of gold, for the saint, skilled in all the branches of design, wrought especially well in the goldsmiths' craft. Once the demon came whispering sin to him while at work, but waiting till his pincers in the fire were red hot, he caught the fiend by the nose with them, and so put him to flight. Underneath this is a bishop tied to a pillar. Archbishop Plegmund brought to Canterbury some relics of St. Blaise, Bishop of Sebaste, in Armenia, where, A.D. 316, he was martyred by having his flesh torn off his bones with iron combs like those used by woolcombers, whose patron saint he was in England and elsewhere. One of St. Blaise's tormentors is shown with such a rake-like instrument in his hands. Lower down is the death of St. Ælphege, Archbishop of Canterbury, where for centuries his relics lay enshrined. This saint was, A.D. 1012, martyred at Greenwich by the heathen Danes, who first stoned him, and then one of them with the stroke of his battle-axe dashed out his brains. At top, on the right hand, St. Odo, Archbishop of Canterbury, is overcoming the unbelief of two clerics on the subject of the Eucharist. Below this is the shrine of St. Thomas of Canterbury, and the miraculous healing there of a leprous boy, at the solemn translation of that martyr's relics by the patriotic primate, Stephen Langton, at which was present King Henry III., with a large following of nobles and barons. Last of all, we have the cure of a dead child on the spot where St. Thomas used to stop at and get down from his horse, to give confirmation by the wayside to the children of the poor, as he rode to or from London. English, 15th century.

STONEYHURST COLLEGE.

Nos. 3,038 & 3,039. The "reredos," or embroidered hanging for that part of the wall immediately behind an altar, for some chancel or chantry chapel. This and its fellow piece

of the same suit below it are very beautiful specimens of English art-needlework, and seem to have, once, been a cope. Originally both embroideries must have been of a crimson or rosy tint, but the colour is now all gone, and the ground has taken a creamy white tone. At bottom is figured our Lord carrying His cross; in the centre, the crucifixion; above, our Lord upon His throne in heaven and crowning His mother, the B. V. Mary; at top the Lamb of God (perhaps this was the morse); on the right hand is the martyrdom of St. Peter, the stoning of St. Stephen, St. Margeret rising out of a dragon; on the left the martyrdom of St. Andrew, of St. Lawrence about to be burned upon a gridiron, of St. Bartholomew, who holds the knife before his executioner, who is going to flay him alive. It measures 4 ft. 3 in. high, by 5 ft. 2 in. long.

The frontal, or long narrow hanging which falls from the upper edge of the altar to the ground, so as to hide its stone facing, to match the reredos above. It measures 3 ft. in height, and is 7 ft. 5 in. long, with a foot length at each end of rich damask silk, to lap round the corner of the altar. On the left hand are seen St. Catharine, St. Paul, St. Barnabas, St. John, and the rare example of an angel on horseback playing a violin; on the right St. James, St. Thomas, St. James the Less, and again an angel on horseback playing a guitar. This truly precious work is overspread with boughs sprouting into foliage, amid which are lions passant-guardant, langued and armed azure; and curious masks or faces formed out of gold vine leaves, and a kind of green fir cone. At foot of each angel is a quatrefoil, with an antlered stag in one petal, a snipe in another, a doe in the third, and in the last a bird, which looks like a bullfinch; the birds vary in the other; all placed so as to form an orle or border, but within that there is again another square one, made up of fishes set orlewise square, green and gold alternately, so as to shut in a small flower. Lower down is the back part of an angel's head, and the pinions of his wings of peacock's feathers. Very likely this is the only fine reredos with frontal of the kind and period known to exist, and therefore, very noteworthy. English needlework, 14th century. Churchwardens of Steeple Aston, Oxon.

No. 3,040. A chasuble of recent make and shape, of the same old and gorgeous cloth of gold, with raised crimson velvet, as the cope of Henry VII. in the large case. Its orphrey, in the shape of a cross, though exhibiting but two subjects, is beautifully worked. In the middle of the transverse is shown an altar having on it two candlesticks, and between them a monstrance bearing the sacred host, and two angels worshipping on their knees and incensing the

blessed sacrament with silver thuribles. On each side are grape-bearing vines in high relief. Beneath is our Lord as the Good Shepherd bringing home the lost sheep upon his shoulders. The trees in the landscape here are admirably done, and are among the earliest examples of that peculiar style of raised embroidery which found such favour with our English ladies afterwards. Cloth of gold, Florentine, early 16th century. Embroidery, English, middle 16th century. STONEYHURST COLLEGE.

No. 3,041. A green and yellow chasuble of modern shape, with ophrey-cross embroidered. Flemish, 16th century. DR. CHARLTON.

No. 3,042. A fine ivory crucified image of our Lord of a somewhat large size. It is slightly coloured in parts, and the dots of blood on various portions of the body are done in inlaid rubies. Though rather naturalistic than idealized in its conception, this sculpture is well modelled, and tells its story most effectually, so feeling, so meek, so sorrowful, so deeply pathetic is the face. This example speaks in favour on the now much agitated question of employing colour upon the sculptured human form. Spanish, early 16th century. A. LISLE PHILLIPS, ESQ.

No. 3,042*a*. This exquisitely carved crucifix, with more colour on it than the foregoing example, and, like that, having rubies set upon the arms, knees, feet, brows, and back, to show the blood-drops from our Lord's wounds, is one of the finest specimens of the kind ever wrought. While the toes and feet are doubled and strung up with bodily pain, and the muscles of the pelvis tightened so as to display the ribs under the throes of death, there is no writhing of the limbs, nothing unseemly. But the head! what beauty is there there! that lovely face is all unruffled sweetness, and those soft blue eyes, upturned to heaven, are looking the prayer which the lips are whispering in their last breathings for forgiveness in behalf of His crucifiers. If not the very finest, this example is one of the most beautiful ever carved, and is the work of an unknown Spanish-Mexican artist while yet a young man. The tradition is, that the youth, who was deeply indebted to the kindness of a benefactor, while regretting that he knew no way of ever showing his gratitude, was told by his friend to look at a crucifix before them, and go and do him another like it; a few months after the artist came back and brought his friend this crucifix. Hispano-Mexican, between 1620–1650.

VERY REV. CANON HUNT, Spanish Place.

No. 3,042*b*. This fine crucifix, one of the largest known in ivory, and, with the exception of the arms, all of one piece, is looked upon, and justly so, as one among the

masterpieces of the celebrated Spanish architect, painter and sculptor, Alonso Cano, whose works are somewhat rare on the continent, and but little known in this country. The expression of the face is a calm and sorrowful sweetness, and tears are trickling down our Saviour's cheeks. Alonso Cano; Spanish, 17th century.

THE RIGHT REV. BISHOP AMHURST OF NORTHAMPTON.

The three ivory crucifixes in this case, with the box-wood one, No. 3,051, by Brustoloni, form, of themselves, the finest collection of the kind brought together at any time in this or any other country, and show how variously, yet how well this grand and awful subject may be treated. From the times of Phidias and his chryselephantine and polychrome productions, the colouring of sculpture, especially the human form, has had its periods of favour among all nations; and our own Gibson, one of the ablest sculptors of the age, is now trying, with the good wishes of many for his success, to bring the practice into use again. These two slightly painted crucifixes, more especially the smaller one by the Mexican artist, with the fine warm mellow tone of its ivory, will help the reader to form his own judgment on this debated question and matter of taste, and win advocates for such an effective and very ancient practice followed by the master of Greece's highest and severest style of sculpture.

No. 3,043. Above the case with the Steeple Aston reredos, stands another fine one framed. It is of tapestry, and figured with two subjects; that to the left represents St. Martin on horseback cutting in two his cloak with his sword—he was then in the army—to divide it with the beggar-man; that to the right is St. Dunstan saying mass, and listening in ecstacy to an angel-choir singing the "Kyrie," with additional words, and to an air which afterwards went by the name of St. Dunstan's, and became such a favourite "Kyrie" in England: the notation on the score held by the two angels dressed in albs overhead is no doubt the music to which it used to be sung, and is still to be found in old Salisbury mass-books. Behind the saint stands a monk clad in an alb, and holding the archbishop's primatial cross. The people are standing in surprise at the long pause in the service. The Latin inscription below says:—"Pray for the souls of John Bate, and of Joan his wife, both of Ware, and for Walter Hertford, their son, a monk of the greater church," from the wording of which it would seem that on the death of his father and mother, Walter the monk, for the good of their souls, gave this reredos to the altar of some church in Hertfordshire, most likely of St. Alban's, with a request that those who saw it would say

a prayer for his welfare, as he was yet living, and for his parents' souls, as they were dead.

The figures are not only of large proportions, but remarkably well drawn; and as a piece of English wrought tapestry, this reredos may fairly challenge for itself, so far, the place next to that beautiful production of English hands, but of a somewhat later period, to this day seen covering one end of St. Mary's hall, Coventry. That the monks in England followed, among other decorative arts, that of "imbrothering," we know from the record we have already given,* of Wolstrope monastery. Doubtless the word as then understood, was a wide one, and meant tapestry though done by weaving, as well as needlework. As the Coventry tapestry was, in all likelihood, wrought in that city itself, and by the monks or nuns there, so this piece may have come from the workshops of the great monastery at St. Alban's, always celebrated for its schools of art. One of the finest and largest pieces of old tapestry now in France, in the cathedral of Aix-en-Provence, was carried thither from this country, and was originally made for and used to be on high festivals hung around the choir of Canterbury cathedral, and there is every reason for believing it was worked in England. English tapestry, 15th century. THE VINTNERS' COMPANY.

No. 3,044. A chasuble, dalmatic, and tunicle, all three of the richest and most beautiful double piled Genoese silk velvet, showing a very tasty ground design. The golden orphreys, figured with sacred subjects and saints, are exquisite specimens of Spanish needle-work, and this set of vestments for high mass is, of its kind, one of the finest known, and very likely the production of such a deep rich double pile would puzzle the modern weavers of velvet. Genoese velvet; Spanish embroidery, late 15th century.

SIR PYERS MOSTYN, BART.

No. 3,045. A chasuble of red velvet, having very finely wrought orphreys, of which that on the back shows the crucifixion, beneath this the Blessed Virgin Mary and St. John, and under these St. Mary Magdalen, with her vase in her hand, worked with great beauty and remarkable force, having the cross itself as the stem or trunk of a rough tree, or raguly. The ground of the orphrey which is of a bright pink, is sprinkled with white red roses, like the York and Lancastrian united flowers, or those of Henry VII. This and its fellow piece are fine and unique examples, and have a heightening in gold in the draperies, which makes them very pleasing. Flemish, middle 16th century.

RIGHT REV. BISHOP BROWN OF SHREWSBURY

* See back, p. 251.

No. 3,046. A detached hood of a cope of the same suit, figured with the adoration of Our Lord by the wise men. Flemish, middle 16th century.

RIGHT REV. BISHOP BROWN.

No. 3,047. A hearse-cloth of purple silk, richly brocaded in gold, and the four sides well embroidered with shields of arms and figures of death, carrying in one hand a spade, in the other a coffin, and between them, our "Lady of Pity," that is the Blessed Virgin Mary with our dead Lord in her lap. Brocade, Flemish; needlework, English, late 15th century. THE VINTNERS' COMPANY.

No. 3,048. A faded red and gold maniple, of very fine texture, and figured with modifications of the Greek gamma, thus bringing it into the series of those liturgical textures, called "Gammadia," now become rare. Italian, 14th century. EDWARD WARTERTON, ESQ.

No. 3,049. A stole of the same kind of stuff. Italian, 14th century. DR. CHARLTON.

No. 3,050. A crucifix, the cross incrusted with malachite, the figure of our Lord of a finely toned bronze, well modeled and good expression. Formerly belonging to Henry Cardinal York. Italian, 18th century. MISS EDMONDSTONE.

No. 3,051. A crucifix, the figure of Our Lord, in box-wood, is in every respect a master-piece of art, and never was that awful subject treated in a way more grand, or dignified. Every part of the body is admirably modeled, and the expression of the face is sublime. The beauty and dignified manliness in the Laocoon's head is much lowered by an ignobleness of unseemly pain, while here, the head of Our Lord shows how the most intense agony may be undergone and expressed along with majesty and sweetness. The heathen sculptor is here far outdone by the Christian one. Italian, 17th century. By Brustoloni

HIS EMINENCE CARDINAL WISEMAN.

No. 3,052. An ivory crucifix of good expression. Flemish, 18th century. MISS EDMONDSTONE.

No. 3,053. An ivory crucifix, well wrought and of beautiful expression. It once belonged to Ferdinand Alvarez, the celebrated general in the Low Countries, 1515–1589, under Charles V. and Philip II. of Spain. Long kept in the family as an heir loom, it was at last given by the then Duchess of Alva to the present possessor's uncle, who was residing at Malaga. Flemish, late 16th century.

CHARLES WATERTON, ESQ.

No. 3,054. A chasuble of rich crimson velvet, embroidered all over with double-headed eagles, fleurs-de-lys, flowers, and cherubim standing on wheels, about the B. V. Mary as being carried to heaven. Not many years ago it was cut down from being very large to its present small size. Near

it are its corresponding veil or square covering for the chalice, its stole or narrow long band worn round the neck, and its maniple or short band doubled over the left wrist of the priest at mass, and burse for the corporal or linen cloth. English, 15th century. SIR EDWARD BLOUNT, BART.

No. 3,055. A very beautiful chasuble of blue silk figured with pheasants and other birds. The orphreys before and behind are embroidered on a bright red silk ground, with golden flower and leaf bearing branches, so twined as to form Stafford knots in places, and to embower shields of arms each supported by gold swans all once ducally gorged. Among the arms are those of Thomas de Woodstock, Duke of Gloucester, youngest son of Edward III., that is, quarterly, France, with *three* fleurs-de-lys, and England within a bordure argent; and those of Bohun azure, a bend arg. cotised or, between six lioncels rampant, of the third. From these and other bearings it would seem that this chasuble was wrought for and once belonged to the Staffords Dukes of Buckingham. The tissue perhaps Sicilian, the embroidery English, 15th century. H. BOWDON, ESQ.

No. 3,056. A crimson velvet chasuble, the orphrey at back embroidered with the crucifixion, taking down from the cross, flowers, fleurs-de-lys, and cherubim; the stole and maniple to match. English, late 15th century.

M. H. BLOUNT, ESQ.

No. 3,057. A chasuble of Flemish crimson gold brocade. The orphrey is worked with the Crucifixion, beneath which stands the Blessed Virgin Mary, and, lower still, St. John. English orphreys, 16th century.

PHILIP H. HOWARD, ESQ., of Corby.

No. 3,058. A superb chalice-veil of rich white satin, beautifully embroidered with flowers in coloured silk, and with a profusion of seed-pearl in the shape of sacred hearts crowned with the imperial diadem, the pelican in her pity—that is, quickening to life her dead little ones by sprinkling them with her breast-blood, and bunches of grapes. German, late 17th century. USHAW COLLEGE.

No. 3,059. A richly wrought silver-gilt chalice, with malachites and turquoises set upon the stem, and enamels on the foot. German, 17th century.

HIS EMINENCE CARDINAL WISEMAN.

No. 3,060. An ivory crucifix of delicate expression, and a good bas-relief, the Crowning with Thorns, in ivory on the pedestal. Flemish, early 18th cent. STONEYHURST COLLEGE.

No. 3,061. A large piece of very rich crimson silk, sprinkled with black flowers, and brocaded in gold and silver in imitation of Oriental tissues. Venetian, early 16th century. VERY REV. DR. ROCK.

No. 3,062. A chalice-veil of red and gold brocade; very rich. Venetian, late 15th century. VERY REV. DR. ROCK.

No. 3,063. A piece of needlework with coloured ornaments on a white ground, and having a parti-coloured fringe; most likely the border of an altar-cloth. English, 17th century. VERY REV. DR. ROCK.

No. 3,064. A piece of red silk, brocadedwith silver and green flowers. Lyons, 17th century. VERY REV. DR. ROCK.

No. 3,065. A square piece of guipure lace, figured in the centre, with the martyrdom of St. Lawrence. A fine as well as rare specimen of the kind. Spanish, 16th century.
HIS EMINENCE CARDINAL WISEMAN.

No. 3,066. A piece of purple silk embroidered with peacocks, flowers, &c.; part of a lady's gown, showing that the dress was made first and afterwards embroidered. Late 17th century, English. VERY REV. DR. ROCK.

No. 3,067. A piece of white linen, nicely wrought all over with yellow silk scrolls, and in the middle and corners embroidered in coloured flowers. Late 17th century, English. VERY REV. DR. ROCK.

No. 3,068. Three heralds' tabards; one of rich velvet, two of silk, and all three emblazoned with the arms of England. The velvet or middle one, of the 17th century, is known to have been worn by the celebrated Sir William Dugdale, Garter King at Arms, and author of the "Monasticon," &c.; that on the right is late 17th century; the third or one on the left, showing the white horse of Hanover must be early 18th century. W. S. DUGDALE, ESQ.

No. 3,069. A very fine piece of plush tapestry, wrought after an oriental design. Persian or Indian, 18th century?
THE DUKE OF BUCCLEUCH.

No. 3,070. The Fishmongers' hearse-cloth,—one of the finest known,—is made of red gold brocade, with the head and foot pieces and the two side ones splendidly embroidered, showing at each end St. Peter, the patron of the Company, enthroned, wearing the papal tiara, and vested in a magnificent cope as the sovereign pontiff, holding in his left hand the keys, and with his uplifted right bestowing the solemn benediction; and on his lap lies an open book, upon the two pages of which is written the beginning of the Belief, "Credo in Deum Patrem omnipotentem;" on each side of the apostle kneels an angel vested like a deacon in appareled alb and dalmatic, swinging a thurible in one hand and holding in the other the incense-boat, in the act of censing him. Upon each of the two long sides, our Saviour is represented as giving the keys to St. Peter, and on each side is a shield blazoned with the arms of the Stock-fishmongers and Salt-fishmongers united into one

shield, and having as supporters a merman clad in golden armour, and a mermaid with a jewel round her neck, and in her hand a looking-glass. As the two companies were united into one, A.D. 1536, and had supporters granted it a few years afterwards, this hearse-cloth could never have been given by Walworth, who slew Wat Tyler in June 1381; but, as is evident from the character of the tissue and the style of the embroidery, as well as of the several accessories, is a work of the times of Henry VIII. 16th century. Brocade, Flemish; embroidery, English.

FISHMONGERS' COMPANY.

SECTION 13.

DECORATIVE PLATE BELONGING TO THE UNIVERSITIES OF OXFORD AND CAMBRIDGE.

By R. H. S. SMITH, M.A.

Oxford.

No. 3,200. Silver-gilt cover, probably of a nautilus cup, or perhaps of a navicula, decorated with cloisonné and champlevé enamels. The piece is in the form of a horse-shoe filled up in the centre, but having a semi-elliptical opening at the larger end, such as would receive the central curve of a nautilus shell. The enamels on its surface are disposed in four narrow bands of translucent cloisonné enamel, widening from the centre outwards; the interspaces being occupied with a champlevé diaper. The two upper bands of cloisonné are $1\frac{3}{8}$ in. long, $\frac{1}{4}$ in. widening to $\frac{5}{8}$ in.; the two lower bands are $1\frac{1}{2}$ in. long, widening from 3 in. to $\frac{3}{4}$ in; the pattern in all is a central stem of opaque red enamel rising from a trefoil of white enamel; the stem narrows to a line and a trefoil of blue intervenes, from which springs another red stem; at either side are branchlets formed of a very thin gold partition terminating in yellow, white, dark and light blue trefoils. The ground is of rich green translucent enamel. The whole work is of remarkable skill and delicacy. The central champlevé portion, and two small divisions occupying the upper angles, consist of the escutcheons of France and Navarre, forming a lozenge diaper of red and dark blue enamel. The side compartments intervening between the cloisonné bands above described, are filled with a champlevé diaper with the arms of Champagne, Nesle, and Flanders (?). The hexagonal button forming the handle of the cover is similarly ornamented with the shields of France and Navarre in champlevé enamel; the under side is silver-gilt and covered with small round studs with an

Oxford Plate—*continued.*

escutcheon in the centre, with the arms of Nesle per pale with those of Flanders (?). Length, 4 in.; greatest width, 3½ in.

This very interesting specimen may have been the cover of a richly mounted cup formed of a nautilus shell. A slight intentional variation which is observable, in the curve of its upper edge, may have been given to adapt it to an irregularity in the outline of the shell; the champlevé enamelling on its surface resembles that on the casket No. 1,122, that belonged to Aylmer de Valence. The cloisonné enamel is of the same character as the two roundels on the foot reliquary belonging to Mr. Magniac, described at No. 982, and also resembles the transparent enamels inlaid in the cup belonging to Mrs. Paul, described in this catalogue; the delicacy of the partitions is remarkable, they are merely hair-like lines of metal. This appears to be work of about 1300–40. ALL SOULS COLLEGE.

No. 3,201. Salt, formed of a circular faceted crystal, in silver-gilt mounts, with cover of cut glass, probably replacing a crystal, borne on the head of a figure of a huntsman in silver-gilt, clothed in a loose tunic, with black pointed buskins, having a hunting-knife suspended in his belt, the face and hands painted in natural colours; the base, coloured green, is covered with painted figures on a very small scale of various wild animals, dogs, and huntsmen; and in the centre is a larger figure fully coloured, playing on the bagpipes. Round the base is a battlement and eight circular turrets. The cover is surmounted by a finial in form of an artichoke, partly coloured green. This quaint piece of plate is of the early part of the 15th century. It is believed to have been given to the college by Henry Chichele, Archbishop of Canterbury, the founder. (Born 1362, Archbishop of Canterbury 1414–1443; founded All Souls College in 1437.) ALL SOULS COLLEGE.

No. 3,202. Mazer bowl, mounted in silver-gilt; a shallow bowl or so-called "mazer;" it is of light, pale yellowish brown, and faintly mottled wood. Round the edge is a rim ⅜ in. deep, and within, in the centre, is a small quadrangular ornament of silver-gilt, probably the socket for a jewel; it is battlemented, and has four angle turrets. The mounting appears to be of the 15th century.

This "mazer" was probably part of the plate given to the college by Archbishop Chichele in 1442, when he consecrated the chapel himself, and fully furnished it with plate, vestments, &c. Diam., 5⅞ in.; depth, 1⅝ in. ALL SOULS COLLEGE.

No. 3,203. "Mazer" bowl of similar character and material to the last. The rim-mounting is lost; in the

Oxford Plate—*continued.*

centre is a projecting ornament of silver-gilt, rising from a circular base $1\frac{1}{4}$ in. diameter, into a foliated stem $1\frac{1}{4}$ in. high, and having a pale ruby, polished but uncut, set in the top; four pearls have originally been fixed on wires projecting from the setting of the ruby, but of these only two remain. The mounting appears of the 15th century, and the bowl, like the preceding, No. 3,202, was probably part of the gift of Archbishop Chichele. Diameter, $5\frac{7}{8}$ in.; depth, 1 in. ALL SOULS COLLEGE.

Many of these cups or bowls called "mazers" are preserved in England, and on the continent. Their name is derived probably from the Dutch "maeser," itself taken, perhaps from the Celtic "masarn," the name of the maple tree; and of this wood, especially from the knurle of the tree, broad drinking-cups were made; but the name was also applied to vessels of other materials, as in the case of those bowls belonging to All Souls, and that in the possession of Oriel College, subsequently described. That a great value was set upon these bowls is evident from the mountings in gold or silver-gilt, jewels, and enamel which occur upon them. In some the legend of St. Christopher is represented; in others, the Virgin and Child on the central boss at the bottom of the bowl. The mazer "ywrought of the maple warre," to which Spencer alludes in the Shepherd's Calendar, was according to his description elaborately ornamented with curious devices. One of 14th century work, having an engraved representation of the Virgin and Child in the bottom of the bowl, is preserved at Saffron Waldon, Essex, and is mentioned by Pepys in his Diary (*vide* Archæol. Journal, vols. ii. p. 263, and viii. p. 214). An earlier example exists at Herbaldown Hospital, Canterbury; it is of the time of Edward I., and within it is a large silver-gilt medallion with the figure of Guy of Warwick, and the Dragon. (*Vide* a paper by Mr. H. Syer Cuming, in the 11th vol. of the "Journal of the British Archæological Association," p. 354.)

No. 3,204. Silver-gilt double-handled cup and cover, urn-shaped, the whole surface repoussé and chased with a bold foliated scroll-pattern; round the base is a running enrichment of scroll-work, the curved handles springing from cornucopia-formed ornaments; the cover is surmounted by an ornament supported on three dolphin-shaped brackets. English work; the hall-mark, a Q, is of 1533. Height, $7\frac{1}{4}$ in.; diameter at mouth, $2\frac{1}{2}$ in. CHRIST'S COLLEGE.

No. 3,205. Silver-gilt hexagonal salt-cellar; hour-glass shaped, with portions of open-work riveted on over the whole surface, which at present exhibits plain gilt metal,

Oxford Plate—*continued.*

but seems to have been originally covered with blue transparent enamel. The openwork is formed of foliated arabesques, enclosing various animals, pelicans, hares, deer, and dogs; the various patterns occur more than once; the pelicans refer to the arms and title of the college. The centre is occupied with a hexagonal band of green translucent enamel or glass over a diapered foil, on each panel of which is repeated a group of the Virgin and Christ in stamped silver-gilt, the angles finished with lions. The cover is of the same work set or hung with pearls, three of them pendant from pelicans' heads, and having a facet-cut crystal at top; the openwork repeats the patterns used on the body of the salt, with the exception of two compartments, one of which has the Virgin throned; the other a demi-angel bearing a scroll, both surrounded by arabesque work; round the salt and cover are narrow stamped bands of a running enrichment, composed of portions of ornament repeated in lengths of $\frac{3}{8}$ of an inch, each piece having a Gothic R, a pelican, and another letter G or E; the R would seem to refer to the donor's name, Richard; occasionally the stamp forming the pattern has been reversed. English (?) work, about 1500; given to the College, by Bishop Fox, the founder, about 1517. This fine specimen of the metal work of the beginning of the 16th century is figured in Shaw's "Specimens of Ancient Furniture," p. lxv., also in Skelton's "Oxon. Antiqua Restaurata," pl. 150. Height, $11\frac{3}{4}$ in.; diameter, $4\frac{1}{4}$ in. CORPUS CHRISTI COLLEGE.

No. 3,206. Silver-gilt salt and cover, ornamented in repoussé and engraved. The pattern formed of three principal cartouches with central bosses or gadroons, the intervals occupied with foliated scroll work; the lid similarly ornamented and surmounted by a statuette of an amorino with a staff and shield. English work. Hall-mark, 1594. Height, $8\frac{1}{2}$ in. CORPUS CHRISTI COLLEGE.

No. 3,207. Silver-gilt tazza-cup and cover, gadrooned, and ornamented with stamped pattern.

The central portion of the cover engraved with the rose and fleur-de-lys; the knob forming the handle of the lid is overlaid with a Gothic foliated ornament, and has a large Tudor rose engraved at top. English work. Hall-mark, 1515. Height, $7\frac{3}{4}$ in.; diam. 6 in. CORPUS CHRISTI COLLEGE.

No. 3,208. Pastoral staff of Bishop Fox, silver-gilt, with richly decorated head; the staff diapered with a lozenge pattern, and having a central hollow knop, repoussé and pierced with quatrefoil ornaments, and having six projecting roundels with figures of the Virgin and Child, St.

Oxford Plate—*continued.*

Christopher and other saints, on a ground of dark blue enamel; beneath the head is another knop of similar character, but with the pelican, the emblem of the College, repeated in each enamelled roundel. The head is hexagonal in plan, with a double tier of statuettes of saints beneath canopies supported by buttresses.

The curve of the head is crocketed forming a complete circle; beneath it is a winged angel holding an open book, and with a pelican at his feet. Within the circle is a throned figure of St. Peter, beneath canopy work. A band of blue translucent enamel with a wavy pattern, in which occur the Tudor rose, and the pelican, ornaments either side of the crozier head. English 15th century work. Presented to the College, about the year 1517, by Bishop Fox, the founder. Height, 5 ft. $11\frac{1}{4}$ in.

This crozier is figured in Shaw's "Ancient Furniture," pl. lxxi.; the head is also figured in "Le Bâton Pastoral," par Arthur Martin, p. 95. CORPUS CHRISTI COLLEGE.

No. 3,209. Gold cup and cover, double handled, repoussé in lozenge-shaped gadroons; the upper row ornamented with flowers, the remainder with strap-work cartouches, within these is engraved round the cup "COLL · EXON · OXON · DD · GEO · HALL · EP · CEST." English (?) 17th century work. Diameter, $5\frac{1}{4}$ in.; height, 6 in.

Given to the College by George Hall, Bp. of Chester.

EXETER COLLEGE.

No. 3,210. Ostrich egg, mounted in silver-gilt, as a standing cup and cover. The base is repoussé, and engraved with representations of ostriches standing on broken ground with herbage, and bearing scrolls with the following mottoes now much defaced:—"Capite tecto sis (?) tutus," the bird's head in the representation being hidden; "Alis " velarum vi (?) utor;" "Parientis rugitus gratiscimi." The fourth inscription has been effaced by too frequent polishing; above it, on a moulding of the base, is engraved "PARIENS RUGIS." The stem represents three ostrich legs as a tripod. The three hinged bands which embrace the egg, have each a shield of arms in the centre, with the following mottoes engraved along them:—"Plumam non carnem petis," "Ovi testi fabris molesti," "Quod sapit Hē testa capit."

The cover is surmounted by three plumes, rising from a base, sustained by dolphins, the whole finished at top by a small figure of an ostrich; round the terminal ornament of the cover is engraved "Plumas Marti fero. 1610." English (?) work beginning of the 17th century. Height, $20\frac{1}{4}$ in.; greatest diameter of egg, $5\frac{1}{4}$ in. EXETER COLLEGE.

Oxford Plate—*continued.*

No. 3,211. Silver-gilt standing cup and cover, almost the whole surface of the cup, cover, and trumpet-shaped stem repoussé, with a pine-apple pattern ; a beaded ornament surrounds the base, and above it a pierced Gothic cresting ; a similar beading and cresting surrounds the cover. Immediately below the cup is a projecting collar, ornamented with three circular knops riveted on. The cover rises to a pine-apple shaped finial parcel-gilt, formed of foliage and flowers ingeniously massed together, the cup can be detached from its stem. English work, about 1480. NEW COLLEGE.

No. 3,212. Pastoral staff of William of Wykeham, Bishop of Winchester ; (born, 1324 ; consecrated, 1367 ; died, 1404).

A staff of oak (?) overlaid with silver, gilt and enamelled, and decorated with elaborate Gothic tabernacle work. The stem has two ridged circular bosses, and is covered with oblong plaques of silver repoussé, with a pattern of a stem and leaves, originally covered alternately with a green and blue translucent enamel of which only traces now remain. The head is of Gothic architectural design, octagonal in plan, ornamented by a series of statuettes of saints under canopies, above these is a battlemented projection, resting on brackets, with four winged angels and lilies (?) sustaining a series of pinnacles, with niches occupied by statuettes and filled in with backgrounds of blue and green enamel. The finials are surmounted with an ornament of lapis enamel, above these rises another battlemented projection or gallery supporting a small gable-ended structure, in front of which have been statuettes of angels, only one of which, holding a musical instrument, remains. The curve of the crozier is richly crocketed, and has on both sides a series of translucent enamels representing angels playing on various musical instruments. A portion of the work within the curve of the crozier has been lost ; a kneeling statuette of the bishop remains as if praying before a shrine, above which is a small figure of the Saviour, and an angel bearing a scroll. The curve of the crozier is sustained by a winged angel resting on a bracket formed of a bearded head.

This most elaborate example of Gothic goldsmith's work is of the latter part of the 14th century. It resembles a pastoral staff of work almost equally skilful and artistic preserved in the treasury of the cathedral of Cologne ; the latter is probably rather earlier in date, but has tabernacle work of the same character and is similarly enriched with translucent enamels.* The form of these pastoral staves is wholly symbolical, the crooked head indicating the pastoral

* Figured and carefully described in Das Heilige Köln, by Dr. Franz Bock.

Oxford Plate—*continued.*

office: the gathering the faithful together. The centre is the emblem of regal power, the sharp point (*stimulus*) the weapon of judgment. "Curva trahit mites, pars pungit acuta rebelles."* The crozier was left by William of Wykeham by his will to the college, of which he was the founder, together with much other valuable plate; it is figured on a large folding plate in Carter's "Ancient Painting and Sculpture," pl. lxxxiii. Length, 6 ft. 9 in. to end of iron spike on which the crozier rests; diameter of head, 8 in.

No. 3,213. Cocoa-nut cup, mounted in silver-gilt; the base trumpet-shaped, repoussé with a large scale pattern, pierced round the lower edge with quatrefoil ornament, and having a rim of Gothic foliated cresting. It rests on three demi figures of angels rising from battlemented turrets, and holding scrolls, incribed with "Ave Maria" in Gothic letters.

Round the upper part of the stem is a foliated ornament in relief, and a ring of rope pattern, and immediately beneath the nut are three half figures of angels bearing scrolls inscribed in Gothic letters, respectively "Cristus," "ihesus," "Maria." The three hinged mounts which pass up the sides of the cup are pierced with a triple row of quatrefoil ornament, and have a feather pattern along each edge.

The upper mounting is $1\frac{1}{2}$ in. deep, and has the following inscription engraved in Gothic characters round it, "Benedicta Maria, gracia plena dominus tecum;" beneath this is a series of small punctures and an edging of feather pattern. English work, date about 1450. Height, 9 in.; diameter of the mouth, $3\frac{1}{8}$ in. NEW COLLEGE.

No. 3,214. Cocoa-nut cup, mounted in silver parcel-gilt. The mounts represent a tree; the stem, rising from broken ground enclosed with a palisade fence, has six branches with foliage symmetrically disposed clasping the cup and riveted to its silver rim at top. A nest of wattle work of silver wire surrounds the bottom of the nut, and a band of open-work ornament composed of interlaced Lombardic D's encircles the middle of the stem. On the rim is a cross, faintly indicated by fine punch marks. This very curious piece of Gothic goldsmith's work is of early 15th century work. Height, 8 in.; diameter at top, $2\frac{1}{2}$ in. NEW COLLEGE.

No. 3,215. Silver-gilt salt, with pyramidal cover; the stem is hour-glass shaped, ornamented with a repoussé twisted pattern and gadroons; with circlets of pierced Gothic cresting, the apex of the cover is formed of crocketed ribs supporting a finial, the interspaces filled with glass gilt in an imbricated pattern and having foil behind it.

* Hugo de Sancto Victore, Scriptor 12^{i} Sec. In speculo Eccles. Quoted by Dr. Milner, in Archæologia, vol. xvii. p. 32.

Oxford Plate—*continued.*

An inscription round the base in Gothic character reads—Super WA montes TER stabant (sic) HIL aque M, making with the quotation from the 103rd Psalm (104th authorized version), a play on the donor's name. English, latter part of the 15th century; presented (1493) to the College by Walter Hill. This fine salt-cellar is engraved in Shaw's "Ancient Furniture," plate lxiv. Height 14¾ in.; diameter, 5 in. NEW COLLEGE.

No. 3,216. Bowl of ancient Chinese porcelain, mounted in silver-gilt; the rim 1⅜ in. deep; the base 1½ in. The three hinged bands uniting the rim and base represent each a stem with pierced foliated ornament twining round it. The porcelain is massive, of a dark greenish celadon colour; a bold scroll-like pattern is indicated over the outer surface, produced by drawing on the body of the porcelain while soft, and the glaze afterwards settling into the depressions, has given each line a darker appearance than the remainder of the surface where the semi-transparent glaze is thinly distributed.

The mounts appear to be English work, and are of the 15th century, about 1450–80. The bowl is, therefore, interesting as showing the early occurrence of oriental porcelain in England, and the value set upon it. Diameter, 6¼ in.; height, 4¾ in. NEW COLLEGE.

No. 3217. "Mazer" bowl, mounted in silver-gilt; this bowl, a so-called "mazer," is of the same class as those previously described as belonging to All Souls College. The surface has some polish, and is now much darkened. The lip is mounted with a band of silver-gilt, 1⅜ in. wide, round which is inscribed in Gothic characters,—

> "Vir racione bibas non quod petit atra voluptas
> Sic caro casta datur his lingue suppeditatur."

Round the base is a silver-gilt rim, ½ in. wide; a modern restoration. Within the bowl is a circular boss of silver-gilt, having at present a roundel of enamel on silver in the centre, with the rose and thistle in blue and purple translucent enamel.

This mazer is mentioned by Mr. H. Syer Cuming in the 11th vol. of the "Journal of the British Archæological Association," p. 354, and the inscription given. Diameter, 8 in.; total depth, 2½ in. Engraved in "Skelton's Oxonia Antiqua Restaurata," pl. 145, and a reading of the inscription given, commencing with Tu instead of Vir; also engraved in "Shaw's Ancient Furniture," pl. lxviii. ORIEL COLLEGE.

No. 3,218. Cocoa-nut cup mounted in silver-gilt; a good example of what were anciently called "standing nuts."

Oxford Plate—*continued.*

The trumpet-shaped foot is repoussé in a somewhat fluted pattern surrounded by an open-work fillet of rich Gothic cresting. The three hinged vertical bands uniting the stem to the rim-mountings are edged with pierced Gothic foliated ornament. English work; second half of 15th century.

The gift of Bishop Carpenter, who was Provost of Oriel in 1470, and died in 1476. Figured in Shaw's "Ancient Furniture," p. lxviii. Height, $8\frac{3}{4}$ in.; diameter at top, $3\frac{1}{2}$ in.

ORIEL COLLEGE.

No. 3,219. Silver-gilt cup and cover; the lip formed into six lobes giving the flat cover an hexagonal form; a cresting of Gothic pierced work surrounds the base of the cup, and the rim of the cover. The whole surface is diapered with a collar of SS, having Lombardic E's between. On each lobe is a crown entwined with a floral ornament; the cover surmounted by the orb and cross, probably of later date. The E's are supposed to refer to Edward II., the founder of the college, but the cup is more than a century later than his time, and the collar of SS is not seen earlier than on the effigies of Henry IV. and his queen at Canterbury; it has been conjectured (see Shaw's "Specimens of Ancient Furniture," p. 53, where the cup is figured) that the E refers to Prince Edward, son of Henry VI., the SS collar being used as a Lancastrian badge.

The plate mark is a Lombardic B, with a fleur-de-lys. English, second half of 15th century. Height, $9\frac{1}{4}$ in.; diameter at top, 6 in. ORIEL COLLEGE.

No. 3,220. Wassail horn, mounted and lined throughout with silver-gilt. A buffalo's horn with band of mounting, $2\frac{1}{2}$ in. deep round the lip, and encircled by two similar bands resting on birds' claws, each of these mounts has the word "wacceyl" (a variation of the Saxon word "Waes-hale," equivalent to "Health to you,") engraved on it three times in Gothic characters, and the tip is finished with an ornament also engraved with the word "wacceyl," and terminating in a grotesque monster's head. English work, latter part of the 14th century.

The cover of later work, probably of the 17th century, is surmounted by an eagle.

The horn is traditionally called "poculum caritatis," and is said to have been presented to the College by Queen Philippa, wife of Edward III., her confessor, Robert de Eglesfield, having founded the College in 1340. According to the statutes the members of the College were to be summoned together by the sound of a horn, and perhaps the Queen's gift was employed for this purpose; the horn is now brought out on feast days as a loving cup, and the silver

Oxford Plate—*continued.*

trumpet described below is used to summon the members of the College together. Height, 19½ in.; length of horn, 29½ in.; greatest diameter of mouth, which is oval, 5⅛ in.; lesser ditto. 4¼ in. QUEEN'S COLLEGE.

No. 3,221. Silver trumpet, ornamented round the bell, on the central bosses and on several bands along the tube, with repoussé of cherub heads, foliage, and fruit; near the mouth-piece are engraved the College arms with COLL. REG. OXON; on the bell are three oval escutcheons, the centre one bearing the following inscription:—"Immortali Reginensium famæ sacrum opt. matri piantiss. fil. JOSEPHUS WILLIAMSON. Cultus et obsequij ergo D.D.D.Q., A.D. MDCLXVI." The other escutcheons have respectively the shield of arms of the College and that of Williamson, argent, on a chevron engrailed, azure, between three trefoils slipped, sable (?), as many crescents, or; a silver chain is attached to the trumpet. English work, 17th century. Presented to the college by Sir Joseph Williamson in 1666; he was godfather and patron of Dr. Joseph Smith, who was born in 1666, and afterwards became provost of the College, and rendered it many services. Length, 29¼ in.

QUEEN'S COLLEGE.

Cambridge.

No. 3,222. Silver-gilt standing cup and cover, called the Foundress' Cup, ornamented with diagonal bands, repoussé with a running enrichment of oak, vine, and rose leaves; similar bands on the cover and stem, a filet of gothic open work cresting surrounds the cover, and a similar filet the base; within the cup is a shield with the arms of the foundress in translucent enamel; the cover is surmounted by a hexagonal ornament, with rope and diaper patterns, and having six crockets; the flat top engraved with the Tudor rose. English (?) work. Second half of 15th century. Height, 12¾ in.; diameter, 6¼ in. Doubtless a piece of the plate left to the college by the Lady Margaret Beaufort, Countess of Richmond and Derby, mother of King Henry VII. She died A.D. 1509, and left all her plate to be divided between Christ College and St. John's.*

CHRIST'S COLLEGE.

No. 3,223. Silver-gilt cup and cover on a projecting base, in form of a Tudor rose, 1¼ in. deep, battlemented, ornamented with repoussé bosses and stamped running enrichments, and having holes pierced round it, as if some ornament, now lost, had been formerly riveted on. The

* The writer is indebted to the courtesy of the Rev. J. Cartmell, D.D., for particulars respecting the plate belonging to his College.

Cambridge Plate—*continued.*

base of the cup is somewhat expanded, and has a chain-moulding fixed round it. The surface is engraved with a diaper of the Tudor rose and portcullis with daisies or marguerites at each interlacing of the pattern, probably in allusion to the Foundress' name, Margaret. The cover battlemented and similarly diapered, and surmounted by a hexagonal ornament, composed of six portcullises, with a finial of four marguerites and a Tudor rose. Probably a piece of the Foundress' plate, left to the College by her will as above mentioned. English work; plate mark, a small k in church text, of the year 1507. Diameter of base, 5½ in.; height, 9½ in. CHRIST'S COLLEGE.

No. 3,224. Silver-gilt salt and cover, hour-glass shaped, hexagonal in plan, with raised lobes, alternately ornamented with a large Tudor rose in repoussé. The central knop of the stem enriched with rope and diaper patters and having six pinacles of similar work to those on the top of the cover of Foundress' cup; the pyramidal lid has a Tudor rose at top; a plate mark exists on the salt and cover, but is nearly obliterated; it seems to be of the year 1507. English work, second half of 15th century. In all probability a piece of the Foundress' bequest of plate above alluded to. Height, 9¼ in.; diameter, 4⅝ in. CHRIST'S COLLEGE.

No. 3,225. Silver-gilt salt, companion piece to the above of same size, and workmanship; plate mark as before. CHRIST'S COLLEGE.

No. 3,226. Silver-gilt salt and cover, hour glass shaped, hexagonal, with raised lobes, the alternate lobes engraved with the Tudor rose, portcullis and fleur-de-lis in a diapered ground, the other plain. English work, hall-mark, 1487 (?); probably a piece of the Foundress' bequest of plate. Height, 8⅜ in.; diameter, 4¼ in. CHRIST'S COLLEGE.

No. 3,228. Set of six silver-gilt apostle spoons; probably Flemish work, 16th century; a portion of the Foundress' bequest of plate. Length of each, 7¾ in. CHRIST'S COLLEGE.

No. 3,229. Silver-gilt cup and cover; the stem, bowl, and portion of the cover ornamented with scale pattern in repoussé, the ornament at the top of the cover finished with six pinacles, and having a shield of arms in translucent enamel on its upper surface. English work; the hall-mark (capital C, without a shield), appears to be of 1540. A standing cup was left to the college by Grindal, Archbishop of Canterbury (consecrated 1575, died 1583), and it is thought that this may be that cup. Height, 9½ in.; diameter, 6 in. CHRIST'S COLLEGE.

No. 3,230. Silver-gilt tazza on baluster stem; fluted and chased, the bowl ornamented with a diaper of interlacing

Cambridge Plate—*continued.*

lines of small circular dots produced by a punch with a larger circular punch mark in the centre of each compartment. A grotesque monster's head is engraved in the centre of the bowl. English work, hall-mark 1572, on the rim is engraved the portcullis. Height, $4\frac{3}{4}$ in.; diameter, $5\frac{3}{8}$ in. CHRIST'S COLLEGE.

No. 3,231. Silver-gilt tazza of similar size, character, and workmanship, but bearing the hall-mark 1609.

CHRIST'S COLLEGE.

No. 3,232. Silver-gilt cup, in form of a falcon standing on an oblong coffret as pedestal. The bird and lid of the coffer are wrought in repoussé work, and finished with the graver. The sides of the coffer are engraved with foliated grotesques, and in front is a medallion with laurelled bust; ring handles, in monsters' heads, are attached to the ends. The bird is so arranged as to stand without the pedestal. German work, circa 1550.

This cup, and the tankard next described, were left to the College by Dr. William Butler, a former fellow, physician to King James I., and celebrated in his time. Fuller, in his "Worthies," says of him that "he was better pleased with presents than money, loved what was pretty rather than what was costly, and preferred rarities before riches." Dr. Butler died in 1617, aged 83. The cups are referred to in college documents, from that time downwards, as "Dr. Butler's crystal cup," and "Dr. Butler's falcon cup."* Height, $11\frac{1}{4}$ in. CLARE COLLEGE.

No. 3,233. Tankard, mounted in silver-gilt, called the "Poison Cup." The drum is made of glass, enclosed in silver filigree, to which the upper and lower mounts are hinged; the base, supported on three cherubs' heads, is engraved with foliated ornaments, and has a band of repoussé arabesque, with masks and strapwork entwined with wreaths, and supporting birds. The upper mount, forming the lip, is similarly ornamented. Its cover is set with a conical crystal, surrounded with a band of silver filigree. This cup, presented by Dr. Butler, King James I.'s physician, was one of those called "poison cups," from a belief that poison poured into it would be detected by the glass bursting, and the crystal in the lid becoming discoloured. Probably German work, latter part of 16th century; no plate mark. Height, 7 in.; (see No. 6,121). CLARE COLLEGE.

No. 3,234. Silver-gilt standing cup and cover, richly ornamented over the whole surface with repoussé and chasing; the foot, baluster-shaped stem, and base in which the cup

* The writer has to thank the Rev. E. Atkinson for this information about the Clare College plate.

Cambridge Plate—*continued.*

rests are repoussé with grotesque masks, fruit, and flowers; the drum is chased with a strap work pattern and foliated arabesques, and has three medallions of repoussé containing female heads in high relief; the expanding lip is also chased and has three cherub heads in relief. The cover is similarly ornamented with masks, fruit, and flower, and is surmounted by a statuette of a nude male figure leaning on a rod, and holding a blank escutcheon; within the cover is engraved a male classical head in profile. English 16th century work, with hall-mark of 1568. Beneath the foot of the cup is the following inscription "+ MATTHÆVS · CANTVAR · DEDIT · COLLEº · CORPORIS' · CHRI' · CANTAB · 1º · JAN' Aº · DNI · 1569 · CONSECⁱˢ · SVÆ · 11º · ET · ÆTATIS · SVÆ 66; and in the centre VNCIE · 53. Presented to the College by Matthew Parker, Archbishop of Canterbury. Height, 21¼ in.; diameter at lip, 5¾ in. CORPUS CHRISTI COLLEGE.

No. 3,235. Tankard in silver-gilt. The drum repoussé with two bands of arabesque ornament, finished with the graver, and having three circular medallions with masks in high relief within laurel wreaths; the lid is similarly ornamented, and has three helmeted masks; a band of imbricated ornament finishes the edge of the lid and surrounds the base of the tankard; this has been stamped in lengths and finished with the graver. Under the tankard is faintly engraved in stipped letters, "Mathæus Archieps · Cantuar · dedit · colleº · Corporis · Chri · Cantabrig · 1 · Jan · Aº. D. 1571," with the arms of Archbishop Parker similarly indicated, and the weight, vncis 16 D.G. The plate-mark the small German ℔ gives the date 1570–1. Presented to the College by Archbishop Parker. Height, 6½ in.; diameter at top, 2¾. CORPUS CHRISTI COLLEGE.

No. 3,236. Circular salt and cover, silver-gilt, repoussé in bold relief, with strap-work ornament forming three cartouches containing satyr-masks, with foliated pendants of fruit and flowers; the whole finished in a vigorous style with graver. The base is similarly ornamented, and rests on three demi-monsters; round the upper part of the drum is inscribed in stipled letters,—"Matthæus · Archiep̃us · Cantvariensis · dedit · Collegio · Corporis · Christi · Cantabrigiæ · primo · Septembris · Anno · Đni · 1570; round the lower portion is "Salinum · hoc · cum · pixide · pro · pipere · in · operculo · cum · 13 · coclearibus · deauratis · quæ · h̃ent · (habent) C̃rum (Christum) · et ap̃los (apostolos) · ponderant oz. 64." The cover is repoussé in the same style, with three cherubs' heads and groups of fruit between, and is finished by an ornament, having three grotesque sea monsters, projecting from its base; above them is a somewhat cone-shaped top

Cambridge Plate—*continued.*

terminating in a sun-flower head, perforated like a pepper castor; immediately below this are three lions' head masks. The work of this finial is unlike that of the rest of the salt. The plate-mark gives 1560–1. English 16th century work. Presented to the College by Archbishop Parker. Height, 11½ in.; diameter, 5¾. CORPUS CHRISTI COLLEGE.

No. 3,237. Set of 13 silver-gilt apostle spoons. English 16th century work, with hall-mark of 1516, except that with the figure of St. Paul (?), on which the hall-mark is of the previous year 1515.

These are probably the 13 spoons alluded to in the inscription on the salt, as having been given by Archbishop Parker. Length of each, 7¼ in. CORPUS CHRISTI COLLEGE.

No. 3,238. Drinking horn mounted in silver-gilt; the horn is a buffalo's, the mounts consist of a scalloped band nearly one inch deep round the lip, a battlemented band round the centre resting on strap-shaped supports to sustain the horn; and a terminal ornament composed of a crowned and bearded head rising from an openwork battlemented turret.

In front of the horn is an oval shield bearing the arms of the College.

This horn was presented, probably about the year 1347 to the Gild of Corpus Christi, by John Goldcorn, Alderman of the Gild and founder of the College, it was used by the gild on festival days filled with ale, of which the members "kept good store in their cellars." The College was founded 1352 by the two gilds called "Gilda Corporis Christi," and "Gilda Beatæ Mariæ Virginis." At the present time it is used on all festive occasions. English, 14th century work. Length, 24½ in.; diameter at lip, 4½ in.

CORPUS CHRISTI COLLEGE.*

No. 3,239. Silver-gilt rose water salver. The edge of the salver engraved with foliated arabesques; the centre similarly engraved and ornamented with a series of depressions radiating from the central boss, the base of which is repoussé or stamped with a graceful pattern of interlaced arabesques. The top of the boss has a shield in champlevé enamel, with the arms of the donor, Archbishop Parker, the motto "Mundus transit et concupicentia eius, 1570," and the initials M. P. (Matthew Parker). Beneath the salver is engraved in a circle in faintly stippled letters MATTHÆUS · CANTVAR' · DE^{d}IT · COLLE^{o} · CORPORIS · CHRI · CANTAB' · 1^{o} · SEPT · A^{o} 1570 · CONSECR^{is} · SUÆ · 11^{o} · ET · ÆTATIS · SUÆ^{67}. And the weight UNCIÆ. 122 DL.

* The writer has to thank the Rev. W. Emery, B.D., for particulars respecting the plate, &c. on loan from his College.

Cambridge Plate—*continued.*

Plate mark is a Tudor H, giving the date 1565. English work. Diameter, 17¾ in.

Presented to the College by Matthew Parker, Archbishop of Canterbury, formerly Master of the College.

CORPUS CHRISTI COLLEGE.

No. 3,240. Ewer to match, similarly decorated, the body octagonal, the spout angular, covered, leaving a heart-shaped orifice for the liquor to pour from. The cavetto moulding at the base is repoussé or stamped with an arabesque pattern repeated in lengths of about 1¼ in. A boss in the centre of the lid has the arms in enamel of the College and of Archbishop Parker parted per pale, with motto and initials, as before. Plate marks as before. Presented with the salver.

CORPUS CHRISTI COLLEGE.

No. 3,241. Silver-gilt cup, with expanded lip, on the outside of which is the following inscription in Gothic characters :—"Sayn · denes · yt · es · me · dre · for · hes · lof · drenk · and · mak · gud · cher." Round the base is a rope ornament formed of twisted wire, and above it a fillet of Gothic open-work cresting. Encircling the stem is the following, "God · help · at · ned," and on the sides a V. and an M., probably to designate the name of the college, which was called Valence-Marie by the foundress, Marie de St. Paul, in honour of herself and her husband, Aymer de Valence, Earl of Pembroke. Within the cup, which is stated to have been a "mazer" previous to 1546, is an open-work boss, rising about an inch, on the top of which is engraved the letter M. Height, 6¾ in.; diameter at top, 6 in.

PEMBROKE COLLEGE.

No. 3,241*a*. Silver gilt cup, called the "Anathema" cup, a plain expanded cup on trumpet-shaped foot, the base moulded, and having a running enrichment of riband-scroll divided by roses. A plain moulding encircles the upper part of the stem, and above it are six hemispherical projecting bosses. Beneath the base is engraved in black letter the following inscription :—"T. Langton, Winton Epŝ aule Penbrochie olim soci dedit hãc tasseã cooptã eidẽ aulẽ 1497;" and also the following above the former, in similar character :—"Qui alienaverit anathema sit;" and the weight, LXVII unc̃. Plate-mark a Lombardic cusped D. 1481. Height, 8½ in; diameter at lip, 7¼ in.

PEMBROKE COLLEGE.

No. 3,242. Silver-gilt dish, oblong, with the corners cup off; repoussé with foliated arabesques, masks, and strap-work, the centre raised to receive the base of the ewer which matches the dish, at each side a winged amorino seated. A shield of arms is faintly pounced on the raised

centre, and round it is engraved, "Ex dono Edwardi Villiers, generosi 1671." Beneath the dish are engraved the arms of England and France quarterly, and round them "Collegium Divi Johannis Cant." 17th century work. Length, 17¾ in.; width, 13⅓ in. ST. JOHN'S COLLEGE.

No. 3,243. Ewer and cover to match the plateau, octagonal in plan, similarly ornamented; a crown lion rampant is faintly dotted on the lid, and within is engraved, "Coll · "Divi · Johan · Cant.," which is also repeated on the body of the ewer.

A portion of the stem seems to have been renewed or repaired. Height, 9½ in. ST. JOHN'S COLLEGE.

No. 3,244. Tall silver-gilt cup and cover; on baluster stem with six bracket-shaped projections, composed of grotesque animals. The base, drum, and cover repoussé, and engraved with grotesques, amorini, and lion-heads, fruit, &c., enclosing medallions with mythological figures; the cover surmounted by a statuette of Hercules. English work. Hall mark, 1615–6. Diameter, 7½ in.; height, 25 in. ST. JOHN'S COLLEGE.

University of St. Andrew's.

No. 3,245. Mace of silver parcel-gilt, stated to have been found, in 1683, with five others, in the tomb of James Kennedy, Bishop of St. Andrews, in the church of St. Salvator's College, which he had founded in 1456. The stem of the mace is elaborately engraved with spiral bands of ornament, consisting of columbine flowers, and the monogram J. K., the initials of the bishop, surmounted by a crown. It has three knops of architectural design, consisting of battlemented turrets in which have been placed statuettes; two of these, representing ecclesiastics bearing scrolls, remain on the lowest knop, also another figure praying, and fragments of two more. The upper knop has also five statuettes remaining, three of ecclesiastics reading, two of angels; from the lower knop depends by a chain, a circular medallion with the following inscription:—"Dr. Alex. Skene collegij Sti. Salvatoris nostri præpositus me temporis injuria læsam et mutilum publicis dicti collegij sumptibus reparandam curavit anno Dom. 1685." From a chain at present attached to the centre of the mace depends a massive seal-shaped object of circular form, with a handle nearly 3 in. long; on the face of the seal, which is depressed, and has a battlemented edge, is engraved the following inscription in Gothic letters:—"Jacobus Kenedi illustris Sancti Andree, antistes ac Fundator Collejii Sancti Salvatoris cui me donavit, me fecit fieri Parisiis ano Dñi miiij^{c}lxi." Another short inscription on the circumference is partly cut off by the edge of the mounting. The style and character of this mace resemble those of a

"baculus præcentoris," or staff of a leader of the choir, preserved in the treasury of the cathedral of Cologne. A detailed description of this mace is given by Mr. Albert Way in his catalogue of the objects exhibited in the museum of the Archæological Institute at Edinburgh in 1856.

PRINCIPAL OF THE UNIVERSITY OF ST. ANDREWS.

SECTION 14.

PERSIAN WARE.

By J. C. ROBINSON.

INTRODUCTION.

This very characteristic and beautiful variety of pottery has, within the last few years (only), become a very favourite category with amateurs and collectors. Of its origin or history we know very little with absolute certainty; the great majority of the specimens have been brought to this country from Italy, where they were preserved as curiosities, mingled and often confounded with the majolica wares and ancient oriental porcelains, formerly so abundant in the private collections, china-closets, &c. of the old families of that country. The various islands of the Mediterranean, Malta, Rhodes, Corfu, &c. have also latterly yielded many specimens.

The ware, however, is obviously of oriental origin, and judging from the marked and very peculiar style of ornamentation, colouring, &c., there can be little doubt that the established names "Persian porcelain," "Faïence de Perse," &c., truly indicate the land of its production: an attempt, however, has been latterly made to assign its origin to a town or district called Lindus in the island of Rhodes.

The pieces thus anciently scattered over Italy, the Levantine islands, and many other countries of Europe (England included) were doubtless imported from the East, in all probability by way of Aleppo, and everything tends to show, that this peculiar ware was a current article of importation from the Levant, from a very early period of the middle ages even, concurrently with the enamelled glasses, the damascened brass vessels, the rich stuffs, carpets, &c., so familiar to and so highly prized by our forefathers.

The strongly marked national or local style of art, which the ware itself displays, and which, whoever is familiar with the rugs, embroideries, painted enamels, and book illustrations of Persia, especially with such productions of ancient

(*i.e.*, 16th and 17th century) origin, will at once recognize as one and the same with that of these well-known productions, would seem, at least in the opinion of the writer, to be irresistibly conclusive as to the Persian origin of the ware.

It has, however, been objected by recent authorities of eminence, orientalists; and travellers in Persia, that no such wares are now to be found in that country, and this supposed fact, taken in connexion with the comparative abundance of the specimens in the island of Rhodes, has been held as a confirmation of the theory of its Rhodian origin.* This objection, however, is unfounded, as will be shown hereafter; but if even it were the fact that the Persian ware is no longer to be found in Persia, it would be an argument of no weight for its foreign (*i.e.*, non-Persian) origin, for it is well known, that at the present day, as a rule, decorative manufactures of ancient origin have become especially rare in the places of their original production; for instance, the "furore" of late years for the majolica wares of Italy, has had the effect of entirely clearing that country of the specimens, which twenty years ago abounded in every curiosity shop and old mansion in the country. A more directly parallel case, however, is furnished by the ancient Hispano-Moresco lustred potteries, which we know to have been manufactured in Spain, and to have been a current article of exportation from thence. Now at present, these wares are rarely, if ever found in Spain, whilst they are comparatively abundant in Italy, the principal country to which they were anciently exported. But it is not the fact, that this ware is no longer found in Persia; on the contrary, there is good evidence that this Persian ware, which it should be observed is entirely *sui generis*, and cannot be confounded with any other pottery, is actually being manufactured there at the present time.

In fact, there can be little doubt, that this identical pottery has been uninterruptedly manufactured with little or no variation, as regards the actual "technique" of the manufacture, from a very early period, perhaps even from the antique ages, down to the present day. The permanent collections of the South Kensington Museum contain a series of specimens of Persian wares, undoubtedly produced in Persia within the present century, inasmuch as they were sent to this country, as specimens of contemporary manufac-

* This theory rests mainly on the authority of M. Salzmann, French Consul in Rhodes, who asserts that a tradition prevails, that this ware was anciently made at a place called Lindus in that island. M. Salzmann collected an extensive series of specimens in Rhodes, which he has recently disposed of in Paris and London. The greater part of the pieces in this collection, belonging to Mr. Louis Huth, formed part of M. Salzmann's acquisitions.

ture, by Sir Gore Ouseley, British envoy to the Persian court, some 20 or 30 years ago ; and in the International Exhibition, at the present moment, will be found, amongst a miscellaneous series of pottery wares, exhibited in the Turkish division, five or six specimens of undoubtedly modern Persian ware, identical in every technical respect with the ancient specimens in this collection, except in excellence of design, careful fabrication and preparation of the pâte, glaze, and enamel tints, in which respects they are inferior to the former in degree only.

In reference to the antiquity of this ware, on the other hand, the writer is enabled to offer some reliable data.

Many of the churches of the 11th and 12th centuries in Italy, notably in Pisa, Rome, and Bologna, are, it is well known, adorned with concave dishes ("bacili") of enamel glazed pottery of various brilliant colours, let into the walls and campaniles, at great heights from the ground. The writer, in the spring of 1859, being in Italy in company with a friend, Mr. C. D. E. Fortnum, requested this gentleman, whose taste and knowledge in art are well known, on the occasion of his visiting Pisa, to make, if possible, a close examination of the "bacili" in some of the Pisan churches, with a view to determine their origin and "technique." Mr. Fortnum succeeded, with the aid of long ladders, in gaining access to the bacili, placed underneath the cornice of the church of St. Andrea. One (only) of these, of which a portion only remained, struck him very forcibly from its singularly brilliant turquoise colour, different from the rest of the pieces ; he was kindly allowed by the authorities of the church to bring away several fragments, which had become detached and had fallen into the cavity of the wall. These fragments were of pure white ware, covered with a brilliant vitreous glaze of turquoise blue colour, on which was painted a conventional floriated diaper pattern in black outline. On showing these specimens to the writer, the latter at once, to his great surprise, recognized them as Persian ware, and on confronting them with a small turquoise bird fountain in the Kensington Museum collection (No. 3,824, Case 22) of modern origin (one of the pieces sent by Sir Gore Ouseley), which is in like manner ornamented with a pattern in black outline, the two were seen to be identical in every essential respect,—the same ware in fact. Moreover, a small turquoise bowl or cup, with its plateau or saucer, also outlined in black, now in the International Exhibition, is of precisely similar style, and is doubtless of quite modern or contemporary manufacture. The church of St. Andrea at Pisa is of the 11th, or,

(certainly not later than the) 12th century; the bacili were undoubtedly encrusted at the period of its erection, and the Persian piece in question, there can be no reasonable doubt, was also inserted at the same time.

Nor is there anything very extraordinary in this; the singular permanence of all oriental styles and processes is well known, and it need, therefore, excite no surprise to find exactly the same kind of pottery manufactured without cessation for 700 years; the patterns and method of fabrication of the oriental rugs and carpets, in current and daily use in our houses, are often just as venerable in their traditional fixity. Unfortunately no information could be obtained as to the exact place of origin of the Persian ware contributed to the International Exhibition; but from the fact of their being promiscuously mingled amongst a great variety of coarse enamelled earthenwares, all obviously of quite recent fabrication; it is to be presumed that they were purchased expressly, in order to be sent to the Exhibition, at one of the bazaars of Constantinople, Smyrna, or Aleppo.*

It may be presumed, therefore, that as early as the 12th century, the Pisan adventurers either regularly or exceptionally imported the Persian wares into Italy; in all probability the commerce assumed in later ages a very considerable extension. From the number of pieces still, or till very recently, remaining in Italy, it is obvious that an immense quantity of the ware must, from first to last, have been imported into that country. Several circumstances seem to point to the 16th century as the period of the greatest development of this commerce, and to that period the great bulk of the specimens now extant should probably be referred. It has been already intimated that the ware was not unknown in the 16th century in this country even;† the two remarkable speci-

* It may here be objected, that the fact of these pieces having been sent to us by the Turkish Commission, whilst it proves that this ware is still manufactured somewhere or other, also tells in favour of the Rhodian or Turkish theory; for, although it is conceded, that this pottery is not now actually made at Lindus, it is yet maintained that its manufacture was, and probably is, common to all Asia Minor. However this may be, the strongly marked and unmistakeably Persian style of decoration of the pieces sent to the International Exhibition is, in the writer's opinion, conclusive as to their Persian origin. He is not, however, prepared absolutely to deny, though he thinks it very unlikely, that wares of similar description may have been made in Asia Minor and in Rhodes, the original Persian "technique," and perhaps also, to some extent, the characteristic style of decoration, having, on this supposition, been imported from Persia and naturalized in those countries.

† In the 17th century oriental porcelain and pottery in general, was called in this country "*gombron*" or "*gombroon*" ware, from a port in the Persian Gulf of that name, opposite to Ormus. At this place the English East India

mens contributed on this occasion (Nos. 3,280 and 3,281) prove this in a most interesting manner. The former piece is beautifully mounted in ornamental silver work of English manufacture, bearing the London hall-mark of 1596; and the latter, from the style of its mounts, was obviously also mounted in this country, at about the same time. At that period Syrian and Persian table-covers, rugs, and carpets were in universal use in this country; they were even manufactured expressly for English noblemen, municipal corporations, &c., more than one fine specimen being still extant, in which English coats of arms, mottoes, &c. occur, surrounded by the most admirable Persian ornamentation. From the fact of these two fragile specimens having been preserved, and having found their way to this exhibition, it may fairly be inferred, that other specimens of 16th century origin are still preserved in this country, and that these Persian wares were, in fact, well known in England in the Elizabethan age. It may here be observed, that the two specimens in question are identical in general style and appearance with the similar unmounted jugs brought from Italy and the Levantine islands preserved in so many collections.

Moreover, Chardin, in his "Voyage en Perse," seems to allude to the Persian ware, then (circa 1650) doubtless in the full perfection of its manufacture. The account of this well-known traveller has, however, in the writer's opinion, been misunderstood by writers on the Ceramic art, notably by Brongniart, who, though perhaps the first who distinctly described the Persian pottery, in the celebrated "Traité des Arts Céramiques," failed to see that Chardin's so-called porcelain, could have been none other than the ware now in question. Chardin states, "*on en fait dans toute la Perse, la plus belle se fait à Chiras, capitale de la Perside; à Metched, à Yesd, à Kirman en Caramanie, et principalement dans le bourg de Zorende.*" Brongniart remarks, that Chardin's description could only apply to a variety of true porcelain, and not to ordinary faïence or earthenware, and yet he says no specimen of *real porcelain*, produced in Persia, has ever been seen in Europe. Chardin, however, gives the clue in the very terms he uses to describe the ware—he calls it "vaisselle d'émail ou de *faïence*," and

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Company formed their first establishment, shortly after 1600, and from thence was exported the great bulk of the oriental Ceramic wares, which soon became very common in this country. What can be more probable than that the indigenous pottery should have been currently included amongst the Chinese and Japanese porcelain wares, which were undoubtedly warehoused and shipped from this Persian establishment to England?

says also, "*la terre de cette faïence** *est d'émail pur, tant en dedans qu'en dehors, comme la porcelaine de la Chine. Elle a le grain tout aussi fin et est aussi transparente,*" &c. This description, as applied to our Persian ware, is indeed sufficiently correct; to nine out of ten indifferent observers of the present day, indeed, the Persian ware would be immediately supposed to be true porcelain or "china." It is important to note, that Chardin states this ware to have been made everywhere in Persia, but it is very unlikely that real porcelain, which, from the complexity of its composition, and the extensive appliances required for its successful manufacture, could have been so universally produced. The present ware, on the other hand, being a much simpler and less scientific product, like the Italian majolica ware, could have been manufactured by the humblest village potter.

This ware holds in reality an intermediate place betwixt porcelain and earthenware, approximating more nearly to the former than the latter. The pâte or body of the Persian ware is of a brilliant white colour, very soft and friable in texture, being in fact principally composed of a fine white sand, the minute particles of which are bound or agglomerated together, doubtless, by means of an alkali, which at the low temperature at which the ware is fired, induces an imperfect fusion, sufficient to bind the mass together; at a higher temperature the ware would most likely be melted into a vitreous mass. The superadded glaze, is, in all probability, alkalino-siliceous, being, in fact, a transparent, colourless glass or enamel, of singular richness and brilliancy. This glaze, which is unusually thick, binds together and notably strengthens the pieces, which would otherwise be of the most fragile texture. The pâte or body, in its unfired state, must be singularly destitute of plasticity; indeed, the simplicity of the shapes of the pieces, and the entire absence of ornamentation in relief, are proofs of its extreme "shortness" or friability.

The difference betwixt the Persian ware and the various white glazed earthenwares, on the one hand, and true porcelain, on the other, may be briefly stated as follows:—The stanniferous glazed earthenwares are composed of ordinary red or brown clay, or terra cotta, the natural colour of which is concealed by the superadded opaque, thick, white enamel glaze, whilst true porcelain is a compound sub-

* The word "faïence" here used, is very expressive, as indicating something really different in its nature to the Chinese porcelain; evidently Chardin was aware that a difference really existed, but from his entire ignorance of the technique of true porcelain, was unable to specify wherein it actually consisted.

stance, the principal chemical elements being silica, alumina, and an alkali, generally combined in natural minerals; the siliceous and alkaline minerals being in their nature fusible, whilst the aluminous elements are entirely refractory or infusible; these constituents therefore, when mixed together as a pâte, and fired at a very high temperature, combine and partially fuse together into a compact semi-vitreous matter. Being of a pure white colour, porcelain has no need of the opaque white enamel glaze of the earthenwares or "*faïences*," in like manner the substance or "body" of Persian ware, less dense and compact in texture than true porcelain, though also of pure white colour, because its constituent particles, whilst they are of very similar composition, are in little better than mechanical combination instead of actual chemical union, also requires a translucent colourless glaze. From what has been now said it will be obvious that the difference betwixt the three varieties of pottery, though radical and most strongly marked, is one of a chemical or internal nature, rather than of a visible or external kind.

The Persian ware is distinguished from every other by the extreme brilliancy and beauty of the enamel colours and metallic lustres, with which it is decorated; some of these enamels are as original and peculiar as the body of the ware itself. They are very limited in range, the entire number of simple or radical pigments apparently not exceeding seven.

The following is an enumeration of the colours to be found in the specimens in the present collection. It may be here observed, that no yellow pigments occur in any of the *ancient* specimens, which have fallen under the writer's observation. A brilliant light and opaque orpiment yellow enamel, is, however, found on certain specimens of this ware, obviously of comparatively recent origin (probably 18th century). No example of these pieces, which are usually coffee cups and saucers, small bowls, and small bulb-shaped sprinklers, are included in the present exhibition.*

* Since hastily writing the above, the writer has read through the chapter on the Indian and Persian porcelains in the recently published "History of Porcelain" of Messrs. Jacquemart and Le Blant (Paris, 1861.) M. Jacquemart only incidentally alludes to wares of the class now in question; he, however, evidently believes that Chardin's account refers to true porcelain of the hard pâte, which he seems to take for granted was commonly manufactured in Persia. M. Jacquemart's arguments, however, fail to convince the writer of the reality of any such manufacture, whilst many passages of his work, on the contrary, see "Deuxième partie," p. 358 (last paragraph) confirms his belief in the correctness of his own impressions as to Chardin's meaning. Whether or not true hard porcelain was ever manufactured in Persia further research will probably soon determine.

With respect, however, to the specimens adduced by Messrs. Jacquemart and

List of Enamel Colours.

1. Blue. A splendid deep-toned lapis lazuli colour, susceptible of various modifications of tint. Probably derived from cobalt.

2. Turquoise. A brilliant greenish turquoise blue, doubtless from copper.

3. Green. A bright vivid emerald green. The base copper.

4. Red. An exquisitely beautiful pigment, quite peculiar to this ware, of a vivid dark orange tone, semi-transparent in texture.

5. Orange or buff. An original and most beautiful pigment.

6. Purple or mulberry colour. Doubtless from manganese.

7. Black. A brilliant, pure, opaque, black enamel.

The above are doubtless primary or simple enamels.

8. Rich olive green of various tints. Perhaps from admixture of the copper green and mulberry tints.

9. Various tints of purplish slate colour, or indigo. Perhaps also from admixture of the lapis blue and manganese purple.

Lustres.

These appear to be only three in number, two of which are obviously original varieties, peculiar to this ware.

1. Rich orange gold-coloured lustre.

2. Dark copper colour, inclining to crimson, intermediate in tint betwixt the copper coloured lustre of the Hispano-Moresco potteries, and the ruby lustre of Maestro Giorgio, this colour occasionally assumes a brownish semi-opaque tint, probably by admixture with the other lustres.

Le Blant as of undoubted Persian hard porcelain, the writer, who has seen various similar examples, is convinced on the other hand that they are substantially of Chinese origin. Two interesting specimens of this kind are now preserved in the Kensington Museum Collection (Nos. 2,969 and 1,944), enamelled, with very long Arabic inscriptions; the ware, however, is undoubtedly of ordinary Chinese porcelain, and the decorative inscriptions, &c., have as certainly been added on the white ware in some Mahomedan country of Western Asia. The somewhat peculiar character of some of the specimens of supposed Persian hard porcelain, which whilst by no means distinctly Persian, is yet different from the usual Chinese style, may, perhaps, be accounted for on the supposition, that the pieces were produced in some of the western or far inland districts of China, and were imported into Persia by way of Bokhara, and are consequently wares which rarely, if ever, found their way to Europe by the ordinary channels of exportation from the eastern ports of China. At all events until far more convincing proof has been adduced of the reality of the manufacture of true hard porcelain in Persia, the writer will continue to support the assertion of Brongniart that no real Persian porcelain has ever been seen in Europe.

3. A pale cupreous or brassy lustre. Probably the same as that of the ordinary Hispano-Moresco wares.

The gilding found on some of the pieces is merely ordinary oil gilding, with leaf gold, applied to the surface of the completed wares.

CATALOGUE.

No. 3,280. Persian ware jug, bulb-shaped, with handle; it is painted with a diapered pattern of interlaced pointed oval leaves in white, shaded with red, on a green ground. This piece is tastefully mounted in silver-gilt, with marginal bands, hinged cover, &c., connected together by vertical straps, it has also a large projecting spout in silver; the cover is decorated in repoussé with shields, strap-work, festoons of fruit, &c., and with a projecting cherub's head clip, in the usual English Elizabethan style. The spout springs from a grotesque mask, and simulates the head and neck of an eagle; the mounts in general, are precisely similar in character to those of the well-known mounted stoneware jugs, so many of which are contributed to this Collection. On the rim round the base are the following hall-marks, viz., leopard's head, lion passant, and capital letter V, and also the goldsmith's initials I. H.; these hall-marks indicate the year 1596, and prove that this piece of Persian ware, which is of precisely the same general style, and doubtless the same age as the majority of the pieces exhibited, was mounted in England at the date indicated. Height, 13 in.

T. G. SAMBROOKE, ESQ.

No. 3,281. Persian ware jug, decorated with alternate green and white vertical stripes, with cover, also in Persian ware; it is mounted in silver-gilt in much the same manner as the preceding piece; the hinged lid or cover, however, being bound round with a silver rim, but having a cherub's head clip as before; the neck is encircled by a band bordered by mouldings, the plane portion engraved with foliated scrolls and birds; the handle is strengthened by a silver strap, which passes down to the foot of the piece, connecting the mounts of the neck with the marginal filet round the foot, a similar band also passes down the front of the jug. Although there is no hall-mark on the mounts there cannot be the least doubt, from their unmistakeably national style, that they are of English work, and of about the same date as those of the previous piece. This jug was purchased by the present possessor at a village shop for a few shillings. Height, 10½ in. C. WINN, ESQ.

No. 3,282. Bulb-shaped bottle with elongated neck, in the centre of which is a circular knop or filet, white

ground, painted with tulips and roses or marigolds, arranged conventionally, and associated with pointed oval medallions of foliated scroll-work; the neck beneath the knop painted with fluted ornaments; in the enamel colours the beautiful buff tint is very conspicuous; the other colours are blue and green; all the ornaments are defined by precise black outlines in the usual manner of this ware. 16th century (?). Height, 16 in.; diameter across the bulb, 8 in. A. W. FRANKS, ESQ.

No. 3,283. Similar bottle ("en suite"). Painted with sprigs of roses or marigolds, and vertical pines or cypress trees in green enamel; colours, buff, green, and blue, on white ground. Height, 16 in; diameter, 8 in.
A. W. FRANKS, ESQ.

No. 3,284. Similar bottle, the bulb diapered over with boats, with large white latten sails, arranged in repeating series; the ground, on which the boats are detached in alternate spaces of the pattern, painted green and blue. This piece is enriched with oil gilding. Height, 17½ in.; diameter, 8 in. LOUIS HUTH, ESQ.

No. 3,285. Similar bottle, diapered over with fan-shaped sprigs of a flowering plant, white ground; in the flowers the brilliant red enamel is predominant. Height, 17 in.; diameter, 8 in. LOUIS HUTH, ESQ.

No. 3,286. Smaller bulb-shaped bottle; the knop or torus moulding in the neck omitted. This very effective piece is covered with a somewhat singular pattern in large lozenge compartments, in the most brilliant red enamel on white ground. It is tastefully mounted in gilt metal, doubtless in Italy, in the 17th, or early part of the 18th century. Height, 12½ in.; width, 6½ in.
JOHN HENDERSON, ESQ.

No. 3,287. Bulb-shaped jug, with handle; white ground painted with sprigs or branches of tulips and hyacinths, arranged in an oblique radiating pattern; colours, buff, green, and dark blue. Height, 9¾ in; width, 6 in.
LOUIS HUTH, ESQ.

No. 3,288. Similar shaped jug; ground of blue scale pattern, diapered with palm or serrated, pointed leaves, arranged obliquely; trefoil-shaped red and white flowers betwixt. Height, 10½ in.; width, 6½ in.
C. D. E. FORTNUM, ESQ.

No. 3,289. Jug; the bulb ornamented with a small diaper pattern of white oval compartments, with red spots, on a brilliant green ground; fluted ornament round the neck. LOUIS HUTH, ESQ.

No. 3,290. Smaller jug of similar shape; splendid dark blue ground, diapered with pointed oval compartments in

white, each of which contains a trefoil in mulberry colour, pointed olive green leaves betwixt the medallions. This beautiful specimen displays the most astonishing depth and power of colour. Height, $7\frac{3}{4}$ in.; diameter, $5\frac{1}{2}$ in.
LOUIS HUTH, ESQ.

No. 3,291. Jug of similar shape, light malachite green tinted ground, diapered with a pattern of interlaced pointed oval "palmette" leaves, in white shaded with blue. Height, $8\frac{1}{4}$ in.; width, $5\frac{1}{4}$ in. LOUIS HUTH, ESQ.

No. 3,292. Jug or ewer with handle, the body pyriform or bulbous, the widest part uppermost, surmounted by a wide cylindrical neck, the mouth compressed so as to form a spout; this peculiarly shaped piece, which it is not easy to describe, had its prototype in antiquity, it resembles very closely a well-known type of painted Greek vase. The piece is grounded with an imbricated or scale pattern on blue, and is diapered with rosettes in turquoise, with dark blue and mulberry central spots or eyes. Height, $10\frac{3}{4}$ in.; width, $5\frac{1}{2}$ in. LOUIS HUTH, ESQ.

No. 3,293. Ewer of the same shape, blue scale pattern ground, covered with a diaper of "sprigs" of roses and white tulips, round the base are two narrow band of guilloche ornament, in turquoise and white, outlined with black, and round the mouth a similar narrow zone of oblique fret or meander pattern; the arrangement and design of this piece is singularly original, and the colouring, though more subdued than usual, most harmonious. Height, $9\frac{3}{4}$ in.; width, $5\frac{1}{2}$ in. C. D. E. FORTNUM, ESQ.

No. 3,294. Large cylindrical mug or beaker, with square projecting handle, white ground, ornamented with sprays of marigold, tall green cypress trees, and long serrated palm leaves placed obliquely; the colours vivid blue, green, and red. Height, $9\frac{3}{4}$ in.; diameter, 6 in. A. W. FRANKS, ESQ.

No. 3,295. Cylindrical mug of the same form as the preceding piece, but with hemispherical cover, surmounted by a knob, plain turquoise enamel, ornamented with a diaper pattern of foliated spots or medallions in superadded oil gilding.

It is scarcely necessary to say that the gilded enrichments are merely an after addition superimposed on the finished piece "à froid," and necessarily not fixed by firing, consequently they can be removed by the slightest friction, or by the action of a solvent. This piece is probably of comparatively recent date, it is perhaps not older than the last century. MRS. ROBERT HOLLOND.

No. 3,296. Hemispherical bowl on low foot, with "ogee" shaped cover, enamelled in the most vivid red, blue, and

green tints, with cypresses, roses, or marigolds, and tulips. Height, $8\frac{3}{4}$ in.; width, $7\frac{1}{2}$ in. A. W. FRANKS, ESQ.

No. 3,297. Bowl and cover of nearly similar shape. This tasteful specimen is ornamented with a diaper of sprays of a flowering plant, the flowers white, detached on a ground of splendid lapis lazuli blue tint; round the foot or base and margins, &c. of both the bowl and cover, zones of interlaced foliage and meander ornament. Height, $7\frac{1}{2}$ in.; diameter, $8\frac{1}{2}$ in. A. W. FRANKS, ESQ.

No. 3,298. Similar bowl without cover.

This exquisitely beautiful piece is decorated with a very intricate interlaced foliated scroll pattern, in which both conventional and natural flowers are intermingled with consummate taste, and the most perfect understanding of the true scope and province of surface decoration. The ground is of brilliant and deep toned blue, and the lustrous glaze is of the most perfect quality. The pattern is similar in style to those of the ancient 15th and 16th century Persian rugs and table covers, of which a few faded specimens are occasionally to be met with. It is unfortunate that the cover of this most beautiful piece has perished. Height, 5 in.; diameter, $9\frac{1}{2}$ in. LOUIS HUTH, ESQ.

No. 3,299. "Pilgrim's bottle."

It is not easy to describe the peculiar shape of this piece. The body forms a circular disk, the front side convex and having a small circular boss in the centre, whilst the back is slightly concave; a narrow cylindrical neck flanked by two loop handles rises on the summit; the ground is white, and the design consists of a diaper, in blue camaieu, of hounds pursuing hares, and running scroll foliage. Height, $12\frac{1}{2}$ in.; width, $8\frac{1}{2}$ in. LOUIS HUTH, ESQ.

No. 3,300. Large circular bowl, white ground, painted both inside and out; the exterior with a rich interlaced floriated scroll pattern, the leaves of a beautiful olive green colour, the flowers turquoise, in the interior the ornamentation consists of a conventional diaper of hyacinths and pointed oval medallions, containing conventional foliage; this beautiful piece was purchased by the present possessor in Florence in 1860. Diameter, $17\frac{1}{2}$ in.; height, $10\frac{3}{4}$ in. C. D. E. FORTNUM, ESQ.

No. 3,301. Candlestick; a narrow cylindrical stem with a bulb-shaped nozzle and a knop in the centre, rises from a wide cylindrical or conical base; it is painted with medallions of red and blue tulips on white ground. This piece, which, as far as the writer is aware, is an unique specimen, is of precisely similar shape to the well-known brass damascened candlesticks of mediæval Egyptian or Syrian origin,

and of which so many have been found in Italy; it is therefore fair to presume that it is of the same age with the majority of these candlesticks, namely, the latter years of the 15th or early part of the 16th centuries. Height, 7½ in.; width, 5in. C. D. E. FORTNUM, ESQ.

No. 3,302. Wide bell-shaped bowl, white ground, the upper part painted with roses or marigolds, the lower with a band of scroll ornaments in blue. Diameter, 14 in.; height, 7¼ in. ALEXANDER NESBITT, ESQ.

No. 3,303. Plate, white ground, painted with three large oblique palm leaves, with strings of red flowers betwixt; enriched with oil gilding. Diameter, 12½ in.
LOUIS HUTH, ESQ.

No. 3,304. Plate; in centre a large medallion, diapered with dogs pursuing a stag and a hare, on white or turquoise green ground; this is surrounded in the hollow of the plate by a zone of white, the outside border or margin diapered with a white pattern on greenish turquoise ground; various parts of the piece are enlivened with the red enamel. Diameter, 11¾ in. LOUIS HUTH, ESQ.

No. 3,305. Plate grounded partly in brilliant dark blue, and partly in white; detached, on the white portion of the ground is painted a large tree or branch of a flowering shrub, the flowers in brilliant red enamels, the leaves and stem bright copper green. The somewhat commonplace design of this piece is redeemed by the admirable brilliancy and force of the enamel colours. Diameter, 12 in.
LOUIS HUTH, ESQ.

No. 3,306. Plate, painted on white ground, with an elegant radiating rosette, or fluted pattern; the flutes or compartments diverging from a central eye or flower. The enamels are of varied and very brilliant hues. Diameter, 11½ in. LOUIS HUTH, ESQ.

No. 3,307. Plate of very similar design, and equally brilliant enamel tints. Diameter, 11¾ in.
LOUIS HUTH, ESQ.

No. 3,308. Plate, white ground, painted with an elaborate conventional foliated diaper ornament, in which the red enamel predominates. Diameter, 12¼ in. LOUIS HUTH, ESQ.

No. 3,309. Plate, painted on white ground with a pattern of pine-apple ornaments in blue, with red triangular floriated compartments between, in the centre of each compartment is a circular flower in green, red, and blue enamels. Diameter, 12½ in. LOUIS HUTH, ESQ.

No. 3,310. Plate, ornamented in the centre with a stag pursued by two dogs, a bird, &c.; in white and turquoise green ground. Diameter, 11½ in. LOUIS HUTH, ESQ.

No. 3,311. Plate, white ground, painted with a group of tulips and pinks or carnations, springing from a nest at the bottom; border escalloped and painted with red and blue tulips, &c. Diameter, 11¾ in. HENRY G. BOHN, ESQ.

No. 3,312. Deep plate; subject of the painting, a large tree in turquoise blue colour, round the stem and branches of which is entwined a serpent about to spring upon a bird. Ground, brilliant dark blue enamel. A very remarkable and original piece. Diameter, 13½ in. LOUIS HUTH, ESQ.

No. 3,313. Bowl or deep plate; in the centre, tulips and large clustered flowers in olive green and turquoise enamels, on brilliant dark blue ground; border of green and white flowers in blue. A splendid piece, of the most vivid and deep-toned scale of colour. Diameter, 14 in.

LOUIS HUTH, ESQ.

No. 3,314. Large deep dish, grounded in dark blue enamel, the surface entirely covered with an intricate interlaced pattern of beautiful scroll foliage, in which large circular or globose flowers are conspicuous. The design of this most beautiful piece is executed in different tints of blue (turquoise, pale indigo or, lilac purple, &c.) and white. Diameter, 15 in. LOUIS HUTH, ESQ.

No. 3,315. Plate, white ground, decorated with a light and graceful pattern of tulips, marigolds, and hyacinths in red, blue, and green enamel. Diameter, 11 in.

LOUIS HUTH, ESQ.

No. 3,316. Shallow dish or plate, the centre grounded in dark blue, on which is relieved or reserved white tulips and a large branched tree, with numerous red and white flowers; the tree covers nearly the entire surface of the piece. Diameter, 11½ in. From the Island of Rhodes.

A. W. FRANKS, ESQ.

No. 3,317. Plate, ground of an intense blue colour, on which are reserved four large oval medallions in white, enriched with flowers in delicate tints of turquoise and warm mulberry colour; in the centre is a beautiful rosette, &c. This piece is distinguished by a delicate harmony of colour, combined with extreme force and brilliancy of tint; the glaze is likewise of the utmost perfection; it is probably a somewhat ancient specimen. Diameter, 11 in.

LOUIS HUTH, ESQ.

No. 3,318. Plate, white ground, painted with tulips, and roses or marigolds radiating from a central rosette. Diameter, 11¼ in. A. W. FRANKS, ESQ.

No. 3,319. Plate; white ground, in the centre a pheasant surrounded by branches of hyacinths, roses, &c. Diameter, 11¾ in. LOUIS HUTH, ESQ.

No. 3,320. Deep dish; painted with interlaced floriated ornaments, heightened with oil gilding. Diameter, 13½ in.
LOUIS HUTH, ESQ.

No. 3,321. Deep plate; painted with slender branches of roses and other flowering shrubs, springing from a root or nest; blue and white pencilled border. Diameter, 11¾ in.
H. G. BOHN, ESQ.

No. 3,322. Plate; white ground, painted with roses and tulips, blue and white border. Diameter, 12¼ in.
H. G. BOHN, ESQ.

No. 3,323. Plate; painted with tulips and pinks, on white ground. Diameter, 10¾ in. H. G. BOHN, ESQ.

No. 3,324. Small bottle of compressed globular shape with narrow neck; the piece is parti-coloured; the upper half of the body grounded with a splendid deep purple blue; the lower part white; both the white and blue grounds are enriched with a running scroll diaper pattern in the cupreous ruby lustre; the piece is mounted with handle, cover, &c. in gilt metal, evidently in Italy in the 17th or 18th century. Height, exclusive of mounts, 4½ in.; width, 4¾ in. JOHN HENDERSON, ESQ.

No. 3,325. Compressed globular pot, with cover, surmounted by a knob; short projecting spout and three small loop handles; of the same splendid blue ground as the previous piece, and diapered in like manner with the cupreous lustre. The inside is white, with patterns in cupreous lustre, and an inscribed name in Arabic, "Hātim," probably the name of the maker. Height, 5½ in.; diameter, 6½ in. A. W. FRANKS, ESQ.

No. 3,326. Small coffee cup, the outside of the same rich blue as the previous pieces, and ornamented with cupreous lustre scrolls, the interior grounded in the most brilliant golden lustre. Height, 2⅝ in.; diameter, 1¾ in.
C. D. E. FORTNUM, ESQ.

No. 3,327. Small coffee cup, the exterior similarly grounded in blue, and pencilled with lustre; the inside white, with ornaments in the more ordinary yellow lustre. Height, 2⅝ in.; diameter, 1¾ in. C. D. E. FORTNUM, ESQ.

No. 3,328. Small coffee cup, both interior and exterior white, lustred with cupreous ruby scrolls. Height, 2⅝ in.; diameter, 1¾ in. C. D. E. FORTNUM, ESQ.

No. 3,329. Similar small cup, white ground, pencilled with scrolls, &c., in the ordinary yellow lustre.
C. D. E. FORTNUM, ESQ.

No. 3,330. Small plate, white ground, enriched with an interlaced foliated scroll diaper in pale cupreous lustre. Diameter, 8½ in. ALEXANDER NESBITT, ESQ.

The writer believes that all the lustred Persian wares, which have as yet fallen under his notice, are of comparatively recent origin (17th and 18th centuries); it is highly probable, however, that the composition and application of the lustres may have been known in Persia from a very early period; his remarks, therefore, only apply to wares of the class now in question. These small lustred cups have been found in the towns on the Adriatic coast of Italy, where the minor pieces of Persian, last-century, ware are rather abundant. The writer purchased two of them, for a few bajochi, from amongst a collection of miscellaneous wares of the last-named class, at Urbino, in the autumn of 1860. The Persian lustred wares are, however, of much rarer occurrence than the ordinary specimens, and the taste of collectors and dealers has already stamped them with a high pecuniary value.

No. 3,331. Shallow bowl or cup, of pure white ware; in the centre is pencilled a circle of blue flowers and blue lines; round the sides is a deep band of perforated work, forming a species of fret pattern, the pierced apertures filled in with the thick transparent glaze which covers the entire surface of the piece. Diameter, 7 in.

It is not impossible, that the well-known blue and white Nankin porcelain, perforated and similarly filled in with the transparent glaze, may have suggested these perforated Persian wares. In the opinion of the writer, this bowl, and the several similar ones which have latterly appeared, are not older than the last century; a large Persian bowl, perforated in the same manner, but of much coarser "fabrique," and of quite recent origin, may be seen in the Kensington Museum collection (No. 3,894, Case 22), amongst Sir Gore Ouseley's specimens. It should be noticed that the lustred wares, and the rare pieces of the kind last described, are somewhat denser and more compact in the pâte, consequently heavier and harder in texture than the older painted wares. Although apparently not materially different in composition from the latter, they seem to approximate more nearly in technical characteristics to true "pâte tendre" porcelain, and probably, indeed, resulted from a development or amelioration of the old technical processes, with a view to rivalry with the Chinese and Japanese porcelains. A. W. FRANKS, ESQ.

Section 15.

PORCELAIN AND OTHER POTTERY OF VARIOUS MANUFACTORIES.

By W. Chaffers (revised by J. C. Robinson).

German Porcelain.

Dresden.

The manufactory at Dresden (Meissen) was established by Augustus II., Elector of Saxony. The experiments of Tschirnhaus and Böttcher, two alchemists in the service of the Elector, commenced about 1706, and to Böttcher is attributed the first successful production of the hard or true porcelain in Europe. His first products were a red ware like jasper, which was cut and polished by the lapidary; and a brownish red ware, with a good glaze, ornamented with designs in gold and silver. It was not till 1709 that he succeeded in discovering the mode of making white porcelain, and in consequence of this, Augustus II. established the manufactory at Meissen, Böttcher being appointed director in 1710. As early as 1715 a fine and perfect white porcelain was commonly made, and a few years after, under Horoldt's direction, in 1720, paintings of a superior character, accompanied by gilding, were produced.

In 1731, the sculptor Kandler superintended the modelling of groups and figures, and from this time until 1756 the best productions emanated from the Dresden manufactory.

The "Marcolini period," so called from the name of the director of the manufactory, commenced in 1796.

The usual mark is the crossed swords, the arms of Saxony.

No. 3,400. Dresden soup tureen, painted with medallions of birds and flowers, the cover surmounted by a Cupid with a cornucopia. Her Majesty the Queen.

No. 3,401. Dresden tankard, painted with flowers and insects, gilt cover and stand.

H.R.H. The Duke of Cambridge.

Nos. 3,402 & 3,403. Pair of Dresden figures, supporting "rococo" vases. Height, 6 in.

H.R.H. The Duke of Cambridge.

Nos. 3,404 & 3,405. Two Dresden cups and saucers, gros bleu ground, with white medallions painted with birds.

H.R.H. The Duke of Cambridge.

No. 3,406. Dresden figure of a lady in a hooped dress, painted with groups of flowers, holding a pug dog under her arm, another at her feet; the figure stands on a quadrangular pedestal. Height, 11 in.

J. GIBSON CRAIG, ESQ.

No. 3,407. Small white Dresden figure of a female, her garment studded with stars. It has, in relief on the back, the date 1716. Height, $6\frac{3}{4}$ in. REV. THOS. BERNEY.

COLLECTION LENT BY S. ADDINGTON, ESQ.

No. 3,408. Dresden "ecuelle," painted with highly finished groups of figures illustrative of mineralogy, the bowl gilt within, raised flowers on the handles and cover.

No. 3,409. Dresden oviform vase and cover, with a tap inserted, resting on three scroll feet, decorated with alternate yellow and white panels, painted with figures in a landscape, and with flowers. Height, $6\frac{1}{2}$ in.

No. 3,410. Dresden ecuelle, with May-flower pattern ground, and medallions of conversations and garden scenes on gold.

No. 3,411. A "Böttcher ware" tea-pot, in imitation of black and gold japan, with chased silver mountings, birds and leaves on the lid, and a cannon with carriage on the spout. (From the Bernal collection.)

Nos. 3,412 to 3,414. A set of three Dresden vases of the Marcolini period; the centre piece is oviform, on square plinth; it has serpent handles, and pierced cover of gilt leaves; height, $11\frac{1}{2}$ in. The two smaller vases are of semi-oval form, on tripods; height, $9\frac{1}{4}$ in. The ground is bleu de roi, with two medallions on each, finely painted with the story of Belisarius and other classical subjects; rich gilt scrolls and borders.

No. 3,415. Dresden oviform vase and cover, with blue mayflower ground and gold medallions, painted with garden scenes, raised flower borders, on a silver-gilt open-work stand. Height, $11\frac{1}{2}$ in.

No. 3,416. A Böttcher tea-pot of the red ware, cut and polished, and engraved with a coat of arms and scrolls.

J. T. GIBSON CRAIG, ESQ.

No. 3,417. Dresden cup and saucer, painted with birds and animals, festoons of flowers between, purple scrolls and scale pattern borders. RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,418. Böttcher ware bust in red stoneware of the artist himself. Height, $3\frac{3}{4}$ in.

RIGHT HON. W. E. GLADSTONE, M.P.

Nos. 3,419 to 3,423. A set of five Dresden mayflower vases, with painted medallions of figures in conversation, raised and coloured flower borders; mounted in ormolu. Height, from 9 to 11 inches. MARTIN T. SMITH, ESQ., M.P.

No. 3,424. A Dresden tea-service, painted with mythological figures on white ground. (12 pieces.)
D. C. MARJORIBANKS, ESQ., M.P.

No. 3,425. Dresden tea-service (9 pieces), quatrefoil-shape, green and white alternate panels, painted with figures and flowers. SIR J. HIPPISLEY, BART.

No. 3,426. Dresden cup and saucer, celadon ground, with gold roses and lilies. LORD BATEMAN.

No. 3,427. Dresden cup and saucer, beautifully painted with conversation subjects after Watteau, profusely gilt.
R. NAPIER, ESQ.

Nos. 3,428 & 3,429. Two Dresden cups and saucers, of quatrefoil shape, with white and yellow panels alternately, painted with figures and flowers. R. NAPIER, ESQ.

Nos. 3,430 & 3,431. Two Dresden cups and saucers, painted with medallions in pink, of animals, &c.
W. MASKELL, ESQ.

No. 3,432. Dresden tea canister and two cups and saucers, of canary coloured ground and white panels, painted with flowers and birds. LADY DOROTHY NEVILL.

No. 3,433. Dresden cup, cover, and saucer of dark blue ground, with centre subject of Penelope awakened by Euryclea, painted in bistre; gold borders.
LADY DOROTHY NEVILL.

Berlin Porcelain.

This manufactory was established in 1751 by William Gaspar Wegeley, but was abandoned by him in 1761, when it was purchased by Gottskowski, a banker, and patronized by Frederick the Great. The first mark was W., afterwards a sceptre was adopted, which is still in use.

No. 3,434. Five pieces of a Berlin dinner service, delicately painted with flowers in the centre.
HER MAJESTY THE QUEEN.

No. 3,435. Berlin porcelain cup cover and saucer; two cupids supporting the letter E, which is formed of flowers, gold and pink scale pattern border.
RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,436. A tea service of 13 pieces of Berlin porcelain; gold scale pattern on blue ground, painted with medallions of cupids in red "camaieu." S. ADDINGTON, ESQ.

Vienna Porcelain.

This manufactory was established in 1718 by Stölzel, a workman from the Meissen establishment, who revealed the secret of the manufacture. It was in its greatest prosperity about 1744, when under the patronage of Maria Theresa; the mark then used was a shield with two bars, the arms of Austria, which is still in use.

No. 3,437. A Vienna plate, plain white ground, with gold border, and two zones of dark blue.

SIR T. W. HOLBURNE, BART.

No. 3,438. A Vienna plate, with richly gilt patterns; in the centre is a copy from an antique cameo of a classical subject on black ground, ornamented with a tripod and flowers; lilac border with lozenge-shaped camei of tritons. From the Bernal collection. S. ADDINGTON, ESQ.

No. 3,439. Vienna cup and saucer, light green ground and centre painting of Venus and Cupids; rich gold borders.

S. ADDINGTON, ESQ.

No. 3,440. Vienna cup and saucer, with centre medallion of bacchantes with thyrsus, cornucopia, tambourine, &c. on blue ground. S. ADDINGTON, ESQ.

No. 3,441. Vienna cup and saucer, of dark red lustred ground, richly gilt, with painted medallion of a sportsman, with dog and gun. S. ADDINGTON, ESQ.

No. 3,442. Dejeuner service of Vienna porcelain, 11 pieces, lustred bronze ground, ornamented with patterns and borders in gold. R. NAPIER, ESQ.

No. 3,443. Vienna teapot, gros bleu ground with richly gilt borders of vine leaves, grapes, &c.

RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,444. Two Vienna plates, painted with cupids, rich gold borders and ornaments. D. C. MARJORIBANKS, ESQ, M.P.

No. 3,445. A Vienna dejeuner service, painted with classical subjects in violet colour on pale green ground, gold borders (12 pieces). D. C. MARJORIBANKS, ESQ., M.P.

No. 3,446. A Vienna cup and saucer, with three violet bands from the centre to the edge, and brown triangular compartments between with landscapes, rich gold borders.

J. DUNN GARDNER, ESQ.

No. 3,447. Vienna plate, gold ground; in the centre is a circle and three broad bands reaching to the margin of the plate, border grounded in lilac with richly gilt ornamentation. H. G. BOHN, ESQ.

No. 3,448. Square tray of German porcelain, the centre painted with amorini shooting birds with bow and arrows, and setting traps; gilt borders and blue openwork rim.

H.R.H. THE DUKE OF CAMBRIDGE.

No. 3,449. German porcelain cup and saucer painted in black with military subjects, heightened with gold.
J. DUNN GARDNER, ESQ.

Italian Porcelain of various Manufactories.

No. 3,450. Italian porcelain cup and saucer, probably Capo di Monte ; in the centre Mercury and Argus. On a tablet is the date 1735. S. ADDINGTON, ESQ.

No. 3,451. Cup and saucer of the same service, painted with Nereids and dolphins, and figures of Neptune and Juno. R. NAPIER, ESQ.

No. 3,452. Italian group of four figures in white porcelain, on a pedestal. Height, $7\frac{3}{4}$ in.
RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,453. Italian group in white glazed earthenware or "faïence," representing the rape of the Sabines, after John of Bologna. Height, $22\frac{1}{2}$ in., on a square pedestal, with masks and openwork base. RIGHT HON. W. E. GLADSTONE.

No. 3,454. An Italian white glazed "faïence" figure of Mercury seated, fastening on the talaria, which are gilt, as well as the drapery ; the figure is white, the rock on which it is seated painted blue. Height, 22 in.
RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,455. Pair of white cups and covers of Italian porcelain, with raised gilt leaves at the bottom and ciphers under a crown. REV. J. BECK.

Venetian Porcelain.

The manufacture of porcelain at Venice (soft paste) was carried on at an early period. A. W. Franks, Esq., possesses a cup and saucer with raised ornaments and the arms of Benedict XIII. (Orsini), circa 1730, marked at the bottom "Ven^{a}." It is supposed that workmen from Venice were employed at Chelsea ; there is a great similarity in the wares of these two manufactories, and it is also curious that the same mark (an anchor) should have been adopted both at Venice and Chelsea. The works ceased in 1812.

No. 3,456. Large oval box, probably of Venetian porcelain, painted in black with domestic subjects, figures dancing a minuet, a marriage, &c. This box was formerly in the possession of the Cornaro family.
RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,457. Venetian porcelain vase painted with a cameo bust and festoons of flowers, mask handles. Height, 7 in.
RIGHT HON. W. E. GLADSTONE, M.P.

Nos. 3,458 & 3,459. A pair of Venetian vases painted with festoons and flowers, mermaid handles. Height, $6\frac{3}{4}$ in. RIGHT HON. W. E. GLADSTONE, M.P.

Nos. 3,460 & 3,461. A pair of Venetian porcelain vases, white ground, handles forming heads or busts of females; on each side is a small landscape in a circle, from which are thrown out numerous gilt rays on blue; marked with a red anchor. Height, $7\frac{3}{4}$ in. EARL SPENCER.

No. 3,462. Venetian plate painted with medallions of flowers grounded in blue, with gold lines and festoons.

H. G. BOHN, ESQ.

Capo di Monte (Neapolitan) Porcelain.

This manufactory was established by Charles III. in 1736. The king himself frequently worked in the factory, and took great interest in its proceedings. The beautiful services with raised and coloured groups are of this first period. The second period dates from 1759, when under the patronage of Ferdinand IV. The marks used were N. for Naples, surmounted by a crown. The letters R. F. (Rex Ferdinandus) under a crown is found particularly on services painted in the Etruscan style, with copies of the frescoes, &c. discovered at Herculaneum. The manufactory was discontinued in 1821.

Nos. 3,463 & 3,464. A pair of Capo di Monte busts of Bacchus and Ariadne, on circular plinths. Height, $4\frac{1}{2}$ in.

RIGHT HON. W. E. GLADSTONE, M.P.

Nos. 3,465 & 3,466. A pair of small Capo di Monte busts. Height, $2\frac{3}{4}$ in. RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,467. Capo di Monte sucrier, cup and saucer and basin and cover with raised and coloured groups of gods and goddesses. S. ADDINGTON, ESQ.

No. 3,468. Capo di Monte basin and ewer in form of shells; the handle of the ewer is in imitation of a branch of red coral, white ground, ornamented in relief with smaller shells, corals, &c. adhering to the sides and feet. Height, 12 in. The basin is 15 in. in diameter, gilt inside.

S. ADDINGTON, ESQ.

No. 3,469. Capo di Monte basin and ewer of the same pattern, modelled from shells. The ewer, 11 in. in height, the basin, 13 in. diameter. JOSEPH MARRYAT, ESQ.

Nos. 3,470 & 3,471. Two Capo di Monte cups, the lower part of each fluted, round the upper is represented a battle scene with numerous horsemen and soldiers.

R. NAPIER, ESQ.

No. 3,472. Capo di Monte snuff box decorated with shells, small branches of coral, &c. in relief and painted in proper colours. mounted in silver; inside the lid is a painting of a man at dinner, attended by a female servant.

F. LOCKER, ESQ.

No. 3,473. A dejeuner service of Capo di Monte porcelain ornamented with raised and coloured groups of heathen deities (12 pieces). MISS BURDETT COUTTS.

No. 3,474. Capo di Monte figure of a young faun seated, eating a bunch of grapes. Height, 3½ in.
W. MASKELL, ESQ.

No. 3,475. Capo di Monte figure of Ceres holding a sheaf of corn. S. ADDINGTON, ESQ.

No. 3,476. Capo di Monte bottle of quadrangular form, with narrow neck, mounted with silver-gilt stopper; the ground is white, elaborately ornamented in gilt shaded scrolls interspersed with painted festoons, masks, birds, and amorini gathering grapes; on each side are cartouches painted in lake colour, the two principal subjects being the birth of Bacchus and the death of Semele, Jupiter rescuing the child from the flames; in the others, amorini, &c. An early and very beautiful specimen. Height, 6½ in.; diameter, 3 in. R. NAPIER, ESQ.

Doccia (Florence) Porcelain.

Established by Charles Marquis Ginori in 1735 with the assistance of Carl Wandelein, a chemist. Both hard and soft porcelain were made here, large vases and statues, as well as smaller pieces were produced, and the best modellers were employed. The early models of the Capo di Monte porcelain were transferred to Doccia when the former manufactory was discontinued in 1821, and they have been since constantly reproduced at the latter establishment. The marks on this porcelain are two triangles crossing each other; a star, which is a quartering of the Ginori arms, and the name "Ginori" sometimes impressed. It is still carried on by the Marquis Ginori, great grandson of the founder.

No. 3,477. Doccia group of three children at a peep-show. Height, 5¾ in. H. G. BOHN, ESQ.

No. 3,478. A white Doccia figure, the philosopher Zeno. Height, 16¼ in. A. W. FRANKS, ESQ.

COLLECTION LENT BY THE RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,479. Doccia sucrier, and two cups and saucers with raised festoons of flowers in white porcelain.

Nos. 3,480 & 3,481. Two Doccia cups, painted with landscapes, in purple, blue, and gold borders, marked at bottom with a double triangle.

No. 3,482. White Ginori porcelain group of a gentleman and lady in the costume of the end of the 18th century. with a dog. Height, 6 in.; on pedestal.

Collection lent by the Right Hon. W. E. Gladstone—*cont.*

No. 3,483. White Doccia group of a gentleman and lady in conversation, in the costume of the end of the 18th century. Height, $6\frac{3}{4}$ in.; on pedestal.

No. 3,484. White Doccia group of a boy and girl holding a pitcher, behind them Cupid blindfold. Height, 9 in.; on pedestal.

Turin Porcelain.

This manufactory was established about 1770 by Dr. Giaonetti. The mark usually employed is V with a cross above, sometimes only a cross, and occasionally DG is also placed beneath the other marks. The letter A crowned is another mark of the Giaonetti period; these marks are generally impressed in the paste.

No. 3,485. Vineuf (Turin) chocolate cup with cover and saucer, painted with flowers, on white ground.
RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,486. Vineuf cup, painted with fruit and flowers.
RIGHT HON. W. E. GLADSTONE, M.P.

Madrid Porcelain.

This manufactory was founded by Charles III. in 1759, and organized by workmen whom he brought with him from Naples. The usual mark is the cipher of two C's crossed, surmounted by a crown, and sometimes a fleur-de-lys only. The manufactory was destroyed by fire in 1812.

No. 3,487. Cup and saucer of Madrid porcelain, painted with battle pieces. J. DUNN GARDNER, ESQ.

Le Nove (Bassano).

This manufactory ceased in 1812. The mark is an asterisk of six points, sometimes the name is stamped on the ware.

No. 3,488. Le Nove cup and saucer, with festoons of flowers. Marked on the back with a star of six points.
RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,489. Le Nove cup, painted with a classical subject, and cameo ornaments. Marked "Nove."
RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,490. Le Nove teapot, ornamented with raised flowers and scrolls, painted with flowers. Marked in raised letters at bottom "Nove." RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,491. Le Nove tea-cup and saucer, painted with bouquets and medallions of ruins and figures, a boy leaning on a column, holding a shield of arms, &c. H. G. BOHN, ESQ.

Chantilly.

Established in 1735 under the protection of the Prince de Condé, conducted by the brothers Dubois till 1740, when they went to Vincennes. The mark is a French horn painted in colours.

Nos. 3,492 & 3,493. Pair of Chantilly vases, painted with small bouquets of flowers on white ground, green borders. Height, 7½ in. RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,494. French porcelain bonbonnière forming a group of a woman holding a child and two doves, mounted in gold. THE EARL OF GOSFORD.

Nyon (Canton de Vaud).

Established about the year 1790, by a flower painter, named Maubrée, it is very much like French porcelain. The mark is a fish.

Nos. 3,495 & 3,496. Two plates of Nyon porcelain, painted with views of Mount Vesuvius and a cottage, blue and gold borders. SIR T. W. HOLBURNE, BART.

Manufacture uncertain.

No. 3,497. A faïence dish painted with fruit.
A. G. FULLERTON, ESQ.

Oriental (Chinese) Porcelain.

No. 3,498. Chinese porcelain hexagonal vase and cover, with slightly raised flowers; turquoise ground, ormolu mounts, Cupid handles ending in scrolls. Height, 14 in.
THE QUEEN (Buckingham Palace Coll.)

Nos. 3,499 & 3,500. Pair of turquoise peacocks, forming vases. Chinese porcelain, mounted in ormolu. Height, 10 in. THE QUEEN (Buckingham Palace Coll.)

No. 3,501. Chinese porcelain vase; ornamented with slightly raised reeds and plants; Celadon ground, ormolu rim, and festoons from the handles. Height, 22 in.
THE QUEEN (Buckingham Palace Coll.)

Nos. 3,502 & 3,503. Pair of square Chinese crackle vases, with ormolu mounts and festoons. Height, 16 in.
THE QUEEN (Buckingham Palace Coll.)

No. 3,504. Small white Chinese porcelain teapot, mounted in gilt metal, and engraved. Height, 3½ in., by 3 in. in diameter. EARL SPENCER.

No. 3,505. Chinese blue porcelain cat, with yellow eyes; its head turned round, snarling at a bee which has settled on its back. Height, 4½ in.; length, 10 in.
J. GIBSON CRAIG, ESQ.

No. 3,506. Chinese porcelain bottle, painted with a dragon, partridges, and flowers, in red, green, and blue, on white ground. Height, 8 in. A. W. FRANKS, ESQ.

SECTION 16.

ENGLISH PORCELAIN, STONEWARES, &c. OF VARIOUS MANUFACTORIES.

By W. CHAFFERS (revised by J. C. ROBINSON).

Chelsea.

This manufactory was established early in the 18th century. It was in full operation in 1745, but the period of its greatest excellence was from 1750 to 1765. The mark is an anchor, painted in colours or gold. It was discontinued in the last-named year, and all the moulds, models, &c., were sent to Derby.

No. 3,560. Chelsea tureen, cover and stand, painted with birds in the centre, and flowers on the borders, dark blue bands and gilt insects between; also a dish of the same service. THE QUEEN (Buckingham Palace Coll.)

Nos. 3,561 & 3,562. Pair of pear-shaped Chelsea vases and covers, painted with subjects of garden scenes, with ladies and gentlemen in conversation; gold ground, scroll handles, and borders of dark blue and gold; openwork tops. Height, 13 in. THE QUEEN (Buckingham Palace Coll.)

No. 3,563. Chelsea group; it is in the form of an arcade or archway formed of scrollwork, from which advances a shepherd, who discovers a shepherdess asleep, with sheep, and lambs and basket of flowers, Cupid above; surmounted by a watch with frame of raised flowers, &c. Height, 16¾ in. THE QUEEN (Buckingham Palace Coll.)

No. 3,564. Chelsea vase, mottled blue ground, with gilt butterflies and female heads for handles. Height, 7½ in. EARL OF GOSFORD.

No. 3,565. Lofty Chelsea vase, gros bleu ground, rich gold borders, painted with medallions of cupids; white and gold angular scroll handles, openwork top and cover. Height, 21½ in. LADY ZETLAND.

No. 3,566. A large Chelsea vase, dark blue ground, with two painted medallions; on the front is a pastoral subject of a girl asleep and a youth with a basket of flowers, on the

back a group of birds, white and gold scroll handles, scroll ornament on the cover. Height, 24 in.

THE EARL OF CHESTERFIELD.

No. 3,567. The companion vase, of dark blue ground, with pastoral subject, a youth playing on the bag-pipes and girl listening, a bull and goat in the foreground. Height, 24 in. THE FOUNDLING HOSPITAL.

Nos. 3,568 & 3,569. A pair of Chelsea vases without covers, dark blue ground, with four medallions of birds painted on white; standing on four feet. Height, 8½ in. EARL SPENCER.

Nos. 3,570 & 3,571. Pair of globular Chelsea vases and covers, gold festoons of flowers on dark blue ground, with three white goats' heads for handles, the vases are supported on three legs on a circular plinth. Height, 8 in.

EARL COWPER.

Nos. 3,572 & 3,573. Pair of Chelsea vases, standing on four feet, with raised May flowers covering the surface, painted with medallions of boys and girls, openwork covers. Height, 7½ in. THE HON. R. CURZON, jun.

Nos. 3,574 & 3,575. Pair of Chelsea vases, with flowers painted on rich gold ground, bordered with blue scroll handles and feet, openwork tops and covers. Height, 12¼ in. THE HON. R. CURZON, jun.

Nos. 3,576 & 3,577. A pair of Chelsea candlesticks, with coloured birds standing in clusters of May flowers and daisies. Height, 8 in. CAPT. FOWKE, R.E.

No. 3,478. Chelsea vase, morone coloured ground, richly gilt festoons round the body, dragon handles, the top surmounted by an eagle. Height, 13¼ in.

J. DUNN GARDNER, ESQ.

No. 3,579. Old Chelsea milk ewer, cover, and dish, fluted, and painted with bouquets of flowers, green border and gilt scrolls. J. RAINEY, ESQ.

No. 3,580. Chelsea cup and saucer, claret coloured ground, covered with dotted circles, painted with white medallions of cameo portraits. J. RAINEY, ESQ.

No. 3,581. Oviform Chelsea vase and cover, of claret coloured ground, with painted centre of Venus and Adonis, white borders, festoons and broad folded bands, with gold bosses on each side. Height, 13 in. J. RAINEY, ESQ.

Nos. 3,582 & 3,583. Pair of Chelsea vases and covers, with groups of Chinese figures and trellis work in gold on dark blue ground, white and gold scroll handles, openwork tops and covers. Height, 15½ in. W. ANGERSTEIN, ESQ., M.P.

No. 3,584. A similar pair of Chelsea vases and covers with Chinese figures in gold on dark blue ground. Height, 14 in. W. ANGERSTEIN, ESQ., M.P.

COLLECTION LENT BY DUDLEY COUTTS MARJORIBANKS, ESQ., M.P.

Nos. 3,585 & 3,586. Pair of Chelsea cups, rose coloured ground, with shaded gold birds and festoons.

Nos. 3,587 & 3,588. Pair of Chelsea cups, gold ground with highly finished paintings of birds and fruit.

No. 3,589. Old Chelsea toilet box in shape of a fan, containing five small boxes, blue ground painted with figures in the Watteau style, and two round boxes painted with flowers on blue. In the original green shagreen case bound with gilt metal scrolls.

Nos. 3,590 & 3,591. A pair of Chelsea covered cups and stands, gold fruit and flowers on gros bleu ground.

No. 3,592. Lofty Chelsea vase of octagonal form, gros bleu ground painted with birds. Height, 21½ in.

No. 3,593. Chelsea inkstand with three boxes and covers of claret coloured ground, painted with birds, and with borders of white and gold. F. DAVIS, ESQ.

No. 3,594. Egg-shaped Chelsea scent bottle painted with flowers on gold ground, metal stopper and stand.

LADY DOROTHY NEVILL.

Nos. 3,595 & 3,596. Pair of Chelsea vases, light green ground, with medallions of classical subject and landscape, white borders and broad folded band on each side, with gold bosses. Height, 9¾ in. H. LOFTUS WIGRAM, ESQ.

COLLECTION LENT BY S. ADDINGTON, ESQ.

No. 3,597. Chelsea smelling bottle, pink ground, painted with figures after Watteau, Cupids at the back, mounted in gold.

No. 3,598. Chelsea figure of Shakespeare arranged to form a smelling bottle.

No. 3,599. Chelsea smelling bottle, the three Graces.

No. 3,600. Chelsea scent bottle, representing a monk carrying provisions; he has in his hands a basket of eggs, and a duck, at his back a sheaf of corn in which is concealed a young girl.

Nos. 3,601 & 3,602. Pair of globular Chelsea vases, dark blue ground, painted with birds, standing on four feet, open work tops and covers, surmounted by flowers. Height, 8½ in.

No. 3,603. A pair of Chelsea porcelain figures of draped females, one playing the harp, the other holding a trumpet and book; on round pedestals, each having a shield of arms. Height, 15½ in.

No. 3,604. Chelsea cup and saucer with large blue star flowers on white.

No. 3,605. Chelsea bonbonnière in form of a harlequin's head, the inside painted with flowers. F. Locker, Esq.

No. 3,606. Chelsea figure of a pug dog sitting upright begging, with collar and bells on its neck. Height, 3½ in. F. Locker, Esq.

No. 3,607. Two handled Chelsea vase and cover, white ground, with pink imbricated border, and painting of Cupid bearing branches of olive and palm. Height, 6½ in. C. B. Carruthers, Esq.

Nos. 3,608 & 3,609. Pair of Chelsea candlesticks, white scrolls edged with gold and raised flowers, painted with small flowers. The Earl of Bessborough.

No. 3,610. Chelsea porcelain cane handle; Cupid on a dolphin partly enclosed in a shell. T. Baring, Esq., M.P.

No. 3,611. Chelsea beaker, claret-coloured ground, fluted, white and gold scroll handles and raised flowers. Height, 12 in. Miss Burdett Coutts.

Nos. 3,612 & 3,613. Pair of Chelsea oviform vases and covers, morone ground, richly gilt, paintings in centre of Bacchanalian subjects. Height 11½ in. Miss Burdett Coutts.

No. 3,614. Large Chelsea vase, painted with Chinese figures on gold with a back-ground of leaves and flowers; scroll handles of ruby and gold, and ruby bands and scrolls on the top, cover, and foot. Height, 21 in. R. C. Naylor, Esq.

Nos. 3,615 & 3,616. Pair of oviform Chelsea vases, painted with flowers on white, claret coloured borders and scroll handles. Height, 12 in. R. C. Naylor, Esq.

No. 3,617. Chelsea ecuelle, with flowers painted on gold ground. A. W. Franks, Esq.

No. 3,618. Chelsea milk jug and stand, yellow ground, painted with roses and poppies. S. Addington, Esq.

No. 3,619. Oviform Chelsea vase; the body is painted with a bacchanalian subject, on white ground, of children and fauns gathering clusters of grapes; the young Bacchus is seated in a car drawn by panthers, with goats, dogs, &c.; the upper part has a broad gold band of masks and lions with projecting goats' head handles, rose coloured ground the cover surmounted by a gilt metal group of three classical figures. Height, 16½ in. R. Napier, Esq.

No. 3,620. Chelsea vase, beaker shaped, with a painting of flowers on gold ground, blue and gold scroll handles and cover, with open spiral ornaments and raised flowers. Height, 13½ in. R. Napier, Esq.

No. 3,621. Chelsea vase, with pastoral subjects on white ground, divided by claret coloured scrolls and borders of the same colour, raised flowers on the cover and scroll handles. Height, 15¾ in. R. NAPIER, ESQ.

Nos. 3,622 & 3,623. Two cups painted with flowers on gold. R. NAPIER, ESQ.

No. 3,624. Quadrangular Chelsea vase, blue and gold line borders on white, painted with a shepherd and a landscape on the back, flowers at the sides, scroll feet and openwork tops. Height, 11¼ in. MARTIN T. SMITH, ESQ., M.P.

No. 3,625. Chelsea group of a man in Polish costume, with furred dress and cap, addressing a girl, whose apron is full of flowers; a part of a set of "The Seasons," representing Winter and Summer. 12½ in. MARTIN T. SMITH, ESQ., M.P.

No. 3,626. Chelsea group of a man with flowers and a peasant girl by his side holding a nosegay; a part of a set of "The Seasons," representing Spring and Autumn. 12½ in. MARTIN T. SMITH, ESQ., M.P.

No. 3,627. Chelsea group of a lady playing on the guitar, a swan by her side, with raised Mayflowers at back and strewed on the ground. Height, 9½ in. G. HAINES, ESQ.

Nos. 3,628 & 3,629. Pair of Chelsea figures of male and female peasants, holding candlesticks, with raised flowers, scroll stands. Height, 10¾ in. G. HAINES, ESQ.

No. 3,630. Old Chelsea figure of a man seated, holding a basket on his knees; by his side a dog and lambs. On a scroll pedestal. Height, 9 in. RIGHT HON. W. E. GLADSTONE, M.P.

Nos. 3,631 & 3,632. Pair of vases painted with birds, stag's-head handles, scroll feet, open work flowers at top. Height, 10 in. RIGHT HON. W. E. GLADSTONE, M.P.

Nos. 3,633 & 3,634. Two cups and a saucer, painted with blue belts and transverse rays, gold leaves, and festoons of green leaves. RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,635. Chelsea group of a man in Polish costume, with furred dress and cap, addressing a girl whose apron is full of flowers; a part of a set of "The Seasons," representing Winter and Summer. 12½ in. REV. G. A. F. HART.

No. 3,636. Chelsea ornament of a Chinese lady, seated in an alcove of jessamine flowers, on scroll stand. Height, 12½ in. REV. G. A. F. HART.

No. 3,637. Chelsea male figure, with dogs and game, representing Autumn. 11 in. REV. G. A. F. HART.

No. 3,638. Chelsea female figure, with lambs by her side, representing Spring. 11 in. REV. G. A. F. HART.

No. 3,639. Old Chelsea plate, basket work pattern, raised and coloured leaves and fruit, pierced border.
SIR T. W. HOLBURNE, BART.

No. 3,640. Chelsea saucer, gros bleu ground, with centre medallion of flowers, and two medallions of sea ports on the border. Sir T. W. Holburne, Bart.

Nos. 3,641 & 3,642. Pair of old Chelsea plates, white ground, raised scroll border, and paintings illustrating fables. Sir T. W. Holburne, Bart.

Collection lent by Henry G. Bohn, Esq.

No. 3,643. Chelsea plate painted with flowers, blue and gold border, with medallions of fruit.

No. 3,644. Chelsea cup and saucer, gros bleu ground with medallions of birds.

No. 3,645. Pink Chelsea inkstand, with birds painted on white. Height, 2 in.

No. 3,646. Chelsea plate, flowers in centre, blue and gold borders, with medallions of birds.

Nos. 3,647 & 3,648. Pair of Chelsea vases, claret coloured ground, with white and gold borders and festoons, fastened with green ribbons, the covers forming nozzles for candles. Height, 7½ in. The Rev. Montague Taylor.

No. 3,649. Chelsea group of two girls and a boy with corn, fruit, and flowers. Height, 9 in.
The Rev. Montague Taylor.

No. 3,650. Milk jug, the lower part of which is in form of a goat lying down ; above are raised leaves and flowers, and in front above the goat's head a bee is perched upon one of the flowers ; at the bottom is the mark of a triangle graved in the clay. S. Addington, Esq.

The mark of the triangle, which is frequently found upon English porcelain (especially upon the little jugs, similar to that just described), has always been attributed to the Bow manufactory ; but there is good ground for believing that the mark in question really belongs to Chelsea ; a specimen of this model in the possession of William Russell, Esq., has, in addition to the usual triangle, the word "Chelsea" and date 1745, all graved in the soft paste before firing.

"Crown Derby" Porcelain.

These works were founded in 1751 by William Duesbury ; in 1765 the models and moulds from Chelsea were transferred to Derby, this is notified on the ware by the two marks, the *D* and the anchor united. A later mark is a *D* surmounted by a crown and a cross with a dot in each angle, indicating the so-called called "Crown Derby."

Nos. 3,651 & 3,652. A pair of crown Derby biscuit figures, representing a rustic youth playing the flute, with a lamb at his feet and a girl or shepherdess. Height, 10¼ in.
Henry Catt, Esq.

No. 3,653. Pair of crown Derby vases, with white raised festoons of roses, paintrd with the cipher C under a crown; the vases rest on three gilt kneeling cupids and plinths supported by shells. J. RAINEY, ESQ.

No. 3,654. Crown Derby chocolate cup, cover, and saucer, with festoons of roses in low relief, blue and gold borders. J. RAINEY, ESQ.

No. 3,655. Crown Derby urn-shaped vase with two handles, gold spots on white ground, painted with a female and a lion in a landscape, blue and gold borders. Height, 9½ in. MESSRS. FARRER.

No. 3,656. Crown Derby sugar basin and two cups and saucers, yellow ground, with circular medallions of landscapes, pearled borders. MISS THACKERY.

Worcester Porcelain.

Established in 1751 by Dr. Wall and others. The early marks were a crescent, sometimes the letter W only, and sometimes a fretted square in blue, of Chinese design. This manufactory was purchased in 1783 by Mr. Flight, under whose name, with partners, it was carried on till 1839, when it was united to that of Mr. Chamberlain (established about 1789). It is now carried on by the firm of Kerr, Binns, & Co.

No. 3,657. A set of three old Worcester vases, white and gold scroll handles, gros bleu ground, with large highly finished paintings in front of the birth of Bacchus, and the stories of Leda and Europa; signed with the initials of the artist, John Donaldson, who obtained medals from the Society of Arts for the best paintings on enamel in the years 1765 and 1768. At the back are medallions of fountains and vases of flowers. The centre vase has a cover. Height, 18¼ in. The beakers are 12¾ in. high. ROBERT WALKER, ESQ.

No. 3,658. Oviform gros bleu Worcester porcelain vase, painted with Venus at the bath, Cupid by her side; by the same artist as the last; flowers on the back, white rim at top, with bouquets of flowers. Height, 8¼ in. C. B. CARRUTHERS, ESQ.

Nos. 3,659 & 3,660. Pair of hexagonal Worcester vases and covers grounded in red and white alternately, painted with flowers and gilding. Height, 11⅛ in. HUGH OWEN, ESQ.

No. 3,661. Oval Worcester dish, dark blue ground, painted with birds and insects on white. Diameter, 14¼ in. by 9¾ in. HENRY CATT, ESQ.

Nos. 3,662 to 3,664. A set of three hexagonal Worcester vases and covers, painted with birds, deep blue borders. Height, 15 in. and 11½ in. HENRY CATT, ESQ.

No. 3,665. Worcester cup and saucer, painted with branches of flowers, blue borders. J. Rainey, Esq.

Nos. 3,666 & 3,667. Two Worcester plates, blue ground, painted medallions of birds on white.

Sir T. W. Holburne, Bart.

No. 3,668. Worcester vase and cover, blue scale pattern, with white medallions of flowers. Height, 9 in.

Lady Dorothy Nevill.

Nos. 3,669 & 3,670. Pair of Worcester vases and covers of hexagonal form, painted with birds; blue borders. Height, 16 in. S. Addington, Esq.

Nos. 3,671 & 3,672. Pair of Worcester cups and saucers, fluted with blue and white alternately, and decorated with gilt branches of roses. J. Rainey, Esq.

Bow Porcelain.

The manufactory at Stratford-le-Bow is supposed to be coeval with that of Chelsea. There is no mark, which can with certainty be attributed to this establishment. It was discontinued about 1765.

Nos. 3,673 & 3,674. Pair of Bow figures, respectively of the Marquis of Granby and General Woolf; purchased at the Bow manufactory by an ancestor of the present owner. Height, 14½ in. The Rev. G. A. F. Hart.

No. 3,675. Figure in white porcelain of a comedian, wearing a three-cornered hat and court dress, sword, &c. probably early Bow porcelain. Height, 10 in.

Lord Arundell of Wardour.

Nos. 3,676 & 3,677. Two cups, with raised flowers and stalks, supposed to be of Bow manufacture.

S. Addington, Esq.

Plymouth Porcelain.

This manufactory was established by William Cookworthy about 1760. In 1768 he, in conjunction with Lord Camelford, took out a patent for the use of kaolin or porcelain granite, called "China clay," which they worked until 1774, but the manufacture not answering their expectations, they sold the patent to Richard Champion, of Bristol, and the Plymouth works came to an end.

Nos. 3,678 & 3,679. A pair of Plymouth vases and covers, of hexangular form, ornamented with festoons of raised flowers fastened by ribbons, painted with butterflies and insects between. These vases have the Plymouth mark, viz. that used to denote the metal tin, *4*. Height, 16 in.

Francis Fry, Esq.

Nos. 3,680 & 3,681. A pair of Plymouth vases and covers of the same form, painted with landscapes in blue, and with birds. Height, 15½ in. G. F. POWELL, ESQ.

Nos. 3,682 & 3,683. A pair of Plymouth salt-cellars, in the form of shells, resting on a bed of smaller shells and coral. RIGHT HON. W. E. GLADSTONE, M.P.

Wares of Uncertain Origin.

No. 3,684. English cup and saucer, fluted, with borders of flowers on black ground; marked S, probably Salopian. J. RAINEY, ESQ.

No. 3,685. English porcelain cup, orange-coloured ground, diapered with gold; medallions, painted with emblematical figures of Religion and the Arts. S. ADDINGTON, ESQ.

Bristol Porcelain.

This manufactory was founded by Richard Champion, after his purchase of Cookworthy's patent in 1774. It was probably continued until the patent was sold to a company of Staffordshire potters, in 1777.

No. 3,686. Hexangular vase of Bristol porcelain, painted with trees in blue, green, and pink in alternate sides, open work top, gilt borders. Height, 12¼ in. FRANCIS FRY, ESQ.

No. 3,687. Bristol vase of the same form, painted in blue, with a landscape on each side, the handles of female masks, ornamented also with festoons of raised flowers round the body. Height, 12¼ in. FRANCIS FRY, ESQ.

No. 3,688. Bristol vase, hexangular, with green ground and white panels, painted with flowers and birds, butterflies and insects on the neck. FRANCIS FRY, ESQ.

These vases were obtained by Mr. Fry's father from the Bristol works, of which he was part proprietor.

Nantgarw Porcelain.

A manufactory was established here for the making of porcelain in 1813, but it lasted only a very short time. The ware is well painted and has a fine glaze, but is of a glassy appearance and often crazed and shaky from the imperfect firing in the kiln. This preceded the Swansea porcelain. It is usually stamped with the name "Nantgarw," sometimes the letters G W and a star are added.

No. 3,689. Nantgarw porcelain plate; in the centre shipping and a lighthouse, green border. MRS. ROBERT HOLLOND.

No. 3,690. Nantgarw plate; painted in the centre with a mask, four landscapes on the border with festoons of roses, &c. SIR T. W. HOLBURNE, BART.

No. 3,691. Nantgarw porcelain plate, with a portrait of the horse Poulton, winner of the Oxford cup, painted for the owner, Robert Jones, Esq., of Funmon Castle.

Sir T. W. Holburne, Bart.

Old Fulham Ware.

Introductory Notice by C. W. Reynolds, Esq.

This manufactory was established about the year 1684, by John Dwight, M.A., Christ's Church College, Oxford, the son of an Oxfordshire gentleman. It appears that Mr. Dwight had previously established at Oxford a manufactory of a similar character, with considerable success. At an early period of the manufactory at Fulham, he seems to have made earthenwares, known by the name of "White Gorges," marbled vessels, statues, and figures and vessels, "never before made in England," also red and dark coloured "porcelain," &c. For these a patent was obtained. The specimens in this collection are supposed to have been made about this period, and were procured from the last representative of the family, in the possession of successive members of which they had remained since their manufacture. A partial success at the commencement induced Mr. Dwight to take out the patent above-mentioned, but not succeeding to the full extent of his expectations, he became discouraged, and is said to have buried all the receipts, implements, and moulds relating to the manufactory of porcelain, and to have turned his attention henceforth to earthenwares alone.

In 1761 the works at Fulham were carried on by Mr. White, who married a niece of Dr. Dwight (Vicar of Fulham), and in that year the Society of Arts awarded a premium "for the making of crucibles of British materials."

In 1813 the manufactory was in the hands of Mr. White, son of the above, and the articles then made were chiefly stone jars, pots, jugs, &c. The works are still carried on on the old premises at Fulham.

A Collection of 24 Specimens exhibited by C. W. Reynolds, Esq.

In Dr. Plot's account of John Dwight, of Oxford, it is stated that he successfully imitated the Cologne and Hessian wares; the following specimens in cream-coloured pipeclay are in evidence of this.

Imitation Cologne Ware of Fulham.

No. 3,692. Bust of Charles II., well modelled, in a large wig and lace neck tie. Height, $7\frac{3}{4}$ in.

Collection lent by C. W. Reynolds, Esq.—*continued.*

No. 3,693. Bust of James II., in a similar dress. Height, 11 in.

No. 3,694. Bust of a girl wearing a diadem. Height, 11 in.

No. 3,695. Full length figure of a girl holding a bunch of flowers; two lambs by her side. Height, 9½ in.

No. 3,696. Full length figure of Flora, holding a vase of flowers; wreathed head, right arm bare. Height, 12¾ in.

No. 3,697. Bust of a girl with pearled diadem, and a cord over her left shoulder. Height, 8½ in.

No. 3,698. Full length figure of a child with her hands clasped; drapery over her head and round her body; at her feet a skull and plucked flowers. Height, 12 in.

No. 3,699. Bust of a dead female child on a couch, her head resting on a pillow, a broad lace band over her forehead, her hands clasped on her breast, holding a bouquet of flowers, modelled from nature. On the back is inscribed on the moist clay, "Lydia Dwight, dyed March 3, 1672." 8½ in. wide by 10 in. long.

No. 3,700. Full length figure of a sportsman in the costume of Charles the Second's reign, carrying a hare at his back, couteau de chasse, wallet, and bugle by his side, leading a dog by a string. Height, 9¼ in.

No. 3,701. Full length figure of Meleager, with a quiver at his back and at his feet a wild boar's head and a dog. Height, 12 in.

No. 3,702. Cylindrical mug, with numerous ornaments in relief; in the front is a copy of Hogarth's "Midnight Conversation;" on the back a crocodile, antelope, lizard, parrot, fish, &c.; above are four shields of arms. Height, 6 in.

No. 3,703. Butter boat, the outside formed of leaves and stalk handle, like the early Chelsea pieces in shape.

No. 3,704. Two open dishes, in form of single leaves.

No. 3,705. Statuette of Minerva holding the Ægis. Height, 7 in.

Coloured Stone Ware.

No. 3,706. Slate-coloured bottle, with black and white marbled bands, between which are white figures in relief, of birds, a "merry Andrew," and a church; on the back is the letter C. Height, 7½ in.

No. 3,707. Brown bottle, with two marbled belts, and white figures in relief of "merry Andrews" and birds; in centre the conjoined busts of William and Mary. Height, 6¾ in.

No. 3,708. Bottle of mottled brown ware, with white spots. Height, 6½ in.

Collection lent by C. W. Reynolds, Esq.—*continued.*

No. 3,709. Small oval bottle of marbled slate ware.

No. 3,710. Brown statuette of Jupiter, holding a thunderbolt; at his feet an eagle.

No. 3,711. Brown figure of Neptune, holding a dolphin; Height, 12¾ in.

No. 3,712. Brown figure of Mars holding a sword. Height, 13¾ in.

No. 3,713. Brown nude figure of Meleager; at his feet the head of the Calydonian boar. Height, 13¾ in.

No. 3,714. Full length figure of Saturn devouring a child. Height, 12¾ in.

No. 3,715. A large plateau of rich blue ground, similar to that employed on the Nevers faïence, of which it is a close imitation, with white scrolls, flowers, and birds, painted in a bold sketchy manner. In the centre are the royal arms of Charles II., with his cipher. Diameter, 23 in.

Old Wedgwood Ware.

Josiah Wedgwood was born in August 1730, and at eleven years of age worked at a small pottery belonging to his father Thomas Wedgwood at Burslem.

He went into partnership first, with a Mr. Harrison of Stoke-upon-Trent, and subsequently with Mr. Wheildon, then manufacturing imitation agate knife-handles, snuff-boxes, &c.; returning to Burslem in 1759, he entered business, in association with Mr. Bentley, who directed the classical subjects on the celebrated jasper ware, until his death in 1780, after which, up to 1786, Flaxman designed or suggested many of his principal works, although Italian and French artists were also employed. In 1771 Wedgwood removed to Etruria, a village erected by him near Newcastle-under-Lyme, where he died in January 1795.

Collection lent by S. Addington, Esq.

Nos. 3,716 to 3,718. A set of three oviform vases in imitation of jasper, with gilt handles and borders, white plinths. Height, 12½ in.

No. 3,719. Wedgwood's copy of the Barberini or Portland Vase, white figures on black ground. Height, 10 in.

No. 3,720. Urn-shaped vase, white on black, two small handles on the base, with classical subjects round. Height, 11 in.

No. 3,721. Amphora and cover, white ornaments on lilac ground, round the centre are represented the nine muses. Height, 11 in.

No. 3,722. A similar vase, but on light blue ground. Height, 11 in.

No. 3,723. Wedgwood's copy of the Barberini or Portland Vase, now in the British Museum ; on black ground, with white figures in low relief. Height, 10 in.
H. T. HOPE, ESQ.

Nos. 3,724 & 3,725. Pair of oval urns, black ground, with white bas-reliefs of four rams' heads from which hang festoons, between them are oval medallions of classical subjects. Height, 11 in. H. T. HOPE, ESQ.

COLLECTION LENT BY SIR T. W. HOLBURNE, BART.

No. 3,726. Blue oviform vase with white classical figures, mask handles on square plinth. Height, 8 in.

No. 3,727. Ewer of green mottled ground, in imitation of marble, gold handle and borders. Height, 8 in.

No. 3,728. Ewer in imitation of green jasper with white handle and borders. Height, $9\frac{1}{2}$ in.

Nos. 3,729 & 3,730. Two low black ware bowls (no covers) resting on three dolphins and triangular plinth. Height, 4 in.

No. 3,731. Low bowl and cover of red ware resting on three dolphins, triangular plinth with black ornaments. Height, $4\frac{1}{2}$ in.

No. 3,732. Tea-service of four pieces, black ground with white cameos, figures of women and children.

Nos. 3,733 & 3,734. Pair of circular pedestals with medallions of white classical figures on blue. Height, $2\frac{5}{8}$ in.

Nos. 3,735 & 3,736. Pair of quadrangular pedestals, with white figures on blue ground. Height, $2\frac{7}{8}$ in.

Nos. 3,737 to 3,739. A set of three oviform vases and covers white on blue, subjects, Cupids leading a lion and women and children. Height, 9 in. and 11 in.

No. 3,740. Blue and white crocus pot with lilies of the valley and broad leaves. Height, 11 in.

Nos. 3,741 & 3,742. Pair of black ware figures of Apollo and Bacchus. Height, 11 in.

No. 3,743. Blue teapot, with white cameo figures of Venus in a shell drawn by dolphins. Height, 7 in.

No. 3,744. Tea set of four pieces, Cupids at play on blue ground.

No. 3,745. Circular plaque of Venus and Cupid before an altar. Diameter, $6\frac{1}{2}$ in.

No. 3,746. Oval gilt plaque of Silenus, nymph and young fawns. Length, $6\frac{1}{2}$ in.

No. 3,747. Wedgwood ware saucer, lilac ground, with green quatrefoils in chequered pattern and white scroll border. REV. J. BECK.

No. 3,748. Vase of compressed oval form, blue ground with white ornaments. A group of a female with a swan at top, and swan handles. Height, 10¾ in. HENRY CATT, ESQ.

No. 3,749. Square jardinière, chocolate-coloured ground, white ornaments, female figures, and vases of flowers in the four panels. Height, 8 in. HENRY CATT, ESQ.

COLLECTION LENT BY SIR JOHN HIPPISLEY, BART.

Nos. 3,750 & 3,751. Pair of urn-shaped amphoræ, white on blue, with honeysuckle ornaments, and frieze at top of classical subjects. Height, 10¼ in.

Nos. 3,752 & 3,753. Pair of low vases and covers, white on blue, on tripods of goats' heads and legs, with festoons and leaf ornaments. Height, 8¾ in.

No. 3,754. Cylindrical cup, cover and stand, white on blue, females and children, festoons, &c. Height, 6½in.

No. 3,755. Oviform amphora and cover, blue ground, cupids in clouds and a car drawn by swans, serpent handles. Height, 16 in.

No. 3,756. Oviform amphora, white ornaments on black ground, round the centre the nine Muses with their attributes, classical ornaments on the borders. Height, 13½ in.

No. 3,757. Blue jug, with white figures in relief of Cupid and Psyche, &c., festoon border at top. Height, 6 in.

Nos. 3,758 & 3,759. Pair of oviform bottles with two handles, lilac ground, and white groups of classical subjects, leaf borders on square plinths. Height, 9¼ in.

No. 3,760. Blue and white bowl on foot, with amorini and festoons of fruit. Height, 5 in.

COLLECTION LENT BY DUDLEY COUTTS MARJORIBANKS, ESQ., M.P.

No. 3,761. Original model in red wax on a slab of slate; subject, the Death of Adonis. 14 in. by 11 in.

No. 3,762. An original design for one of Wedgwood's plaques, modelled in red wax on a slab of slate; subject, marine deities, nymphs, and cupids. Size, with frame, 28 in. by 12 in.

No. 3,763. Model for a plaque in white wax on slate slab; subject, the Departure of Achilles. 29 in. by 12 in.

No. 3,764. Another model in red wax of a bacchanalian subject. 25 in by 10½ in.

No. 3,765. Another, modelled in red wax, of Cupids, and above them masks crowned with ivy. 19 in. by 10½ in.

These models are part of a series, executed by various artists, for Wedgwood's celebrated plaques; they remained

Collection lent by Dudley Coutts Marjoribanks, M.P.—*cont.*

in the possession of a member of the Wedgwood family until about two years since, when Mr. Marjoribanks acquired them by purchase.

No. 3,766. Ewer, black ground with white figures round the centre, of the nine Muses; round the top small medallions of classical subjects, serpent handles. Height, 11½ in.
T. M. WHITEHEAD, ESQ.

Nos. 3,767 & 3,768. Pair of amphoræ en suite, with classical subjects. Height, 6¾ in. T. M. WHITEHEAD, ESQ.

No. 3,769. Wedgwood plaque, white on green ground, a female figure on an altar, and others bringing wine and fruit. 11 in. long. RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,770. An oviform vase in imitation of agate, with gilt Satyr's head handles, the cover surmounted by an acorn. Height, 11 in. RIGHT HON. W. E. GLADSTONE, M.P.

No. 3,771. Blue glass tea-caddy, with centre Wedgwood medallion of an amorino with bird. Height, 5⅝ in.
REV. W. SNEYD.

COLLECTION LENT BY ISAAC FALCKE, ESQ.

No. 3,772. Wedgwood's copy of the Barberini or Portland Vase, white figures on black ground. Height, 10 in.

No. 3,773. Lofty urn-shaped vase and cover, blue ground, white ribs on the base and bacchanalian subject round the vase, border of vine leaves and grapes, pine apple on the cover. Height, 18 in.

Nos. 3,774 & 3,775. Pair of white griffins on blue plinths, supporting candlesticks. Height, 13¼ in.

Nos. 3,776 & 3,777. Pair of wine coolers, white ornaments on blue, with children as bacchanals, fauns, &c., between columns and drapery. Height, 7 in.

No. 3,778. Milk-pot, cup and saucer, white ground, with festoons of green vine leaves and grapes, cameos of white classical subjects on lilac, and a border of green flowers.

No. 3,779. Cup and saucer, blue ground, elaborately ornamented with white rams' heads and festoons of flowers and fruit in high relief; between each are white and lilac cameos and trophies of arms; finely worked borders.

No. 3,780. Cup and saucer with white medallions of figures and rich borders on lilac ground.

Nos. 3,781 to 3,783. Teapot, sugar basin, and milkpot of plain red earthenware, mounted in pierced silver borders.

Nos. 3,784 & 3,785. Pair of urn-shaped vases on round pedestals, with white raised ornaments on blue ground, and goats' heads; festoons on the stand. Height, 6¼ in.

Collection lent by Isaac Falcke, Esq.—*continued.*

No. 3,786. Gold watch by "Breguet à Paris," with convex Wedgwood plaque of three figures on blue ground.

No. 3,787. Gold watch, with two convex plaques of blue and white Wedgwood ware.

No. 3,788. Wedgwood plaque of white figures on black ground, "The Departure of Achilles;" in frame. Length, 22 in.

No. 3,789. Small copy, by Wedgwood, of the Barberini Vase. Height, $4\frac{1}{8}$ in.

Nos. 3,790 & 3,791. A pair of cups, light green ground with white scrolls. Height, 7 in.

Nos. 3,792 & 3,793. A pair of blue vases, with white festoons and handles. Height, 7 in.

Nos. 3,794 & 3,795. A pair of lustres, with glass nozzles, and black and white pedestals of classical subjects. Height, 12 in.

No. 3,796. Circular snuff box, gold mounted, with Wedgwood plaques of cupids and scroll borders.

Nos. 3,797 & 3,798. Pair of vases of light green ground, with white ornaments and scrolls, on round pedestals of a darker colour ornamented with white festoons. Height, 13 in.

Nos. 3,799 & 3,800. A pair of boat-shaped vases, blue ground with white raised ornaments, the ends terminate in eagles' heads supporting nozzles for candles, on square pedestals with male and female seated figures in the panels. Height together, 15 in.

No. 3,801. An oviform vase with two handles, light blue ground with ornaments raised in white. Round the top of the body is a frieze, in low relief, of mythological figures. This vase is placed on a square pedestal ornamented with female figures, projecting rams' heads at the top angles, and lions sejant at bottom. Height, $18\frac{1}{2}$ in.

No. 3,802. A two-handled oviform vase, white ornaments on light olive green ground, groups of women and children; standing on a square pedestal, with goats' heads and seated lions at the angles. Height, 22 in.

No. 3,803. Wedgwood vase, blue ground, with white ornaments in centre, cupids in the clouds, and a car drawn by swans; twisted snake handles. Height, 15 in.

Messrs. Farrer.

Nos. 3,804 & 3,805. Pair of oviform vases, white on blue; women and children, Bacchus' head handles. Height, $10\frac{1}{2}$ in. Messrs. Farrer

Nos. 3,806 & 3,807. Two Wedgwood bell-pulls, white ornaments on dark green ground mounted in ormolu as vases. Height, 4 in. J. RAINEY, ESQ.

Nos. 3,808 to 3,810. Three Wedgwood medallion portraits of Shakspeare, Newton, and Garrick.

J. RAINEY, ESQ.

Nos. 3,811 to 3,854. A collection of forty-four bas-relief portraits on Wedgwood's jasper ware of the following celebrated characters:—

William Pitt, Earl of Chatham. Sir Joseph Banks. Lady Banks. Conyers Middleton. Lord St. Vincent. Augustus Keppel. Lord Nelson. W. Buchan. Dr. Pemberton. John Ray, the naturalist. Sir W. Hamilton. General Moncton. Samuel More. James Stuart. Right Hon. C. Jenkinson. J. P. Kemble. Earl of Hillsborough. Two of Herschel. D. C. Solander. Duke of Cumberland. Joseph Black. Bryan Edwards. Handel. C. Wyvill. Dr. Fothergill. J. Smeaton. Earl of Sandwich. C. Macklin. Earl Camden. H. Dundas. C. J. Fox. D. Garrick. Mrs. Siddons. Locke. Captain Cook. Wesley. Captain Cook (full face). Howard, the philanthropist. Lord Hood. Earl Howe. Lord Heathfield. Marquis of Stafford. W. Pitt. C. B. CARRUTHERS, ESQ.

No. 3,855. Oblong plaque of green jasper ware, with white figures in relief of five of the Muses. Length, 7½ in.

C. B. CARRUTHERS, ESQ.

COLLECTION LENT BY A. W. JAFFRAY, ESQ.

No. 3,856. Blue urn and cover with white ornaments, resting on three white stooping figures. On triangular pedestal. Height, 11 in.

No. 3,857. Teapot, drab ground, with slate-coloured fern leaves up the sides and cover. Height, 4¼ in.

Nos. 3,858 & 3,859. Pair of amphoræ, with the nine Muses; in white on dark blue ground. Height, 10¼ in.

No. 3,860. Oviform amphora, white on light blue, children playing at blind man's buff. Height, 10¼ in.

No. 3,861. Jug, white ornaments on blue, in the centre a group of Bacchanalian figures. Height, 6½ in.

No. 3,862. White bottle, with blue figures in relief of women and children, borders of blue leaves and black alternately. Height, 9¾ in.

Nos. 3,863 & 3,864. Pair of blue boat-shaped bowls, with white scrolls and handles.

Nos. 3,865 to 3,871. Six blue and white Wedgwood buttons, and a pin, of classical subjects mounted in bright steel.

Collection lent by A. W. Jaffray, Esq.—*continued.*

No. 3,872. Gold watch with circular plaque of Wedgwood ware, lilac ground, of three draped female figures.

No. 3,873. Wedgwood blue and white smelling bottle, with portraits on each side, silver mounted.

Nos. 3,874 to 3,885. Twelve portraits of celebrated men in Wedgwood's jasper ware :—

Duke of Bedford. Klaproth. J. P. Kemble. Howard, the philanthropist. George, Prince of Wales. Prince of Mecklenburg. Voltaire. Franklin, and others not named.

No. 3,886. An ebony frame containing 17 specimens of Wedgwood's jasper ware, white groups of figures on various coloured grounds.

No. 3,887. A large case containing 33 specimens of Wedgwood ware medallions of various forms.

No. 3,888. A frame containing a collection of small blue and white medallions intended for necklaces, bracelets, earrings, buttons, &c.

No. 3,889. Square blue and white jasper ware, jardinière, with medallions of women and children, and projecting female heads at the angles, on a round pedestal. Height, 8 in.

Nos. 3,890 & 3,891. Pair of baluster candlesticks, white ornaments on blue ground. Height, $9\frac{3}{4}$ in.

Section 17.

SNUFF-BOXES, BIJOUTERIE, &c., PRINCIPALLY OF THE 17th AND 18th CENTURIES.

By W. Chaffers (revised by J. C. Robinson).

Collection lent by S. Addington, Esq.

No. 4,101. Capo di Monte porcelain snuff-box, in the form of a group of shells ; inside the lid is a painted design. (Bernal collection.)

No. 4,102. Circular "Vernis Martin" snuff-box, painted with garden scenes and figures after Watteau, on gold ground, animals &c. on the bottom and sides.

No. 4,103. Circular Chelsea porcelain snuff-box, blue ground, with medallions of cupids bearing fruit, birds at the sides ; on the under part is painted a view of Chelsea and the river Thames.

Collection lent by S. Addington, Esq.—*continued.*

No. 4,104. Square gold snuff-box, inlaid with plaques of tortoiseshell and gold piqué work; on the top a windmill; Chinese subjects and fruit on the sides and bottom.

No. 4,105. Circular Wedgwood ware snuff-box, ornamented with white figures of Pegasus, &c., on blue ground; gold mounting.

No. 4,106. Oval German porcelain snuff-box; on the top is a garden scene and figures, and above, three shields of arms surmounted by a crozier; round the side a view of an ecclesiastical building, and on the bottom a monogram; inside the double lid is the portrait of a priest, painted en grisaille. (Bernal collection.)

No. 4,107. Dresden porcelain snuff-box, of the Marcolini period; on the cover is a shield supported by a female figure, and an amorini holding a garland and a rose branch; round the upper part of the side is a frieze of arabesques and scrolls on crimson ground, and medallions of Apollo and the Muses; at bottom, a female sacrificing before an altar, and within the lid a view of the city of Dresden from the river. (From the Bernal collection.)

No. 4,108. Circular old Dresden porcelain snuff-box, painted with landscapes and figures, with a figure subject inside the lid, after Watteau. (Bernal collection.)

No. 4,109. Old Dresden porcelain basket-shaped snuff-box, painted with landscapes, shipping, and figures in five compartments, with twelve diminutive paintings between; a painted subject inside the lid.

No. 4,110. Square Sèvres porcelain snuff-box; on the top and inside of the lid are classical subjects, round the sides military and pastoral emblems, painted by Dodin.

No. 4,111. Square Sèvres porcelain snuff-box, painted with amorini on white, after Boucher, in gold mounting of the time.

No. 4,112. Square tortoiseshell snuff-box, with six paintings on enamel of soldiers and women, after Teniers; formerly the property of Beau Brummel, whose autograph is inside.

No. 4,113. Oval enamel box, beautifully painted with figure subjects, after Teniers, continued entirely round the side, lined and mounted with gold.

No. 4,114. Oval gold box, with painted enamel medallions of classical subjects, gold festoons and blue enamel between blue borders.

No. 4,115. Oval gold box, engine turned, with borders of white and green flowers, shaded with pink, on the top

Collection lent by S. Addington, Esq.—*continued.*

is an enamel painting of a girl giving alms to an old man, after Greuze.

No. 4,116. Oval gold box, with marine views in translucent rose-coloured enamel; at top a medallion in opaque enamel of a fisherman and a girl with a net, jewelled borders.

No. 4,117. Oval gold box, with paintings of seaports and figures, minutely executed by Van Blarenberghe.

No. 4,118. Oval gold box, of translucent green enamel, divided by gold architectural ornaments, on the lid is a garden scene and figures after Watteau.

No. 4,119. Oval gold box, of salmon-coloured enamel, with black and gold borders, a portrait of Marie Antoinette on the cover.

No. 4,120. Gold shuttle-shaped snuff-box, ornamented with appliqué ornaments of roses, fruit, &c. in coloured gold, and painted enamels, medallions of interiors with figures, &c. French, period of Louis XV.; said to have been used by Queen Charlotte.

No. 4,121. Square gold box, engine-turned pattern, with bright green enamel trees and figures in the Watteau style; at top a shepherdess, &c. seated near a river, which is spanned by a bridge.

No. 4,122. Oval enamel snuff-box, period of Louis XV., lavender-coloured ground, green borders, and medallions of musical instruments in gold; at top has been recently inserted an enamel painting of Nell Gwynne by "J. Bate, 1823."

No. 4,123. Oval gold box, minutely painted on prepared silk canvas covered with glass; on the top a party before a chateau, with a dancing bear, &c. and hunting scenes.

No. 4,124. Square gold box, plain ground, with cameo figures carved in shell and mother-of-pearl inserted; the Judgment of Paris on the cover, and other subjects on the bottom and sides; the mounting is inscribed "Vallayer, aux Gobelins."

No. 4,125. Oval snuff-box in "root of amethyst," with a basket of fruit, insects in appliqué, raised mosaic of hard stones on the lid.

No. 4,126. Circular gold box, with cameo heads at top and bottom of Hercules and Omphale, in lapis lazuli.

No. 4,127. Square turquoise enamel box, with dark blue borders, on the cover is a portrait of Louis XIV., by Petitot.

No. 4,128. Leather pouncet flask, ornamented with gold studs in patterns and C.R. under a crown; at the back are

Collection lent by S. Addington, Esq.—*continued.*

the star and garter with motto. It may, perhaps, have belonged to Caroline, Queen of George II.

No. 4,129. Opera glass mounted in Wedgwood ware and steel, blue and white figures of Cupids in a cage, &c. Formerly belonging to Queen Charlotte.

No. 4,130. Gilt smelling bottle with pierced and enamelled flowers and birds. Length, 3 in.

No. 4,131. Ivory étui case, coloured and mounted in gold, in the form of a lady with rich brocade dress, arabesque borders.

No. 4,132. Oriental enamel basket with overlaid plaques of yellow and black enamel on green ground.

No. 4,133. Japanese buck's horn pill-box, with lacquered female head, fan, &c.

No. 4,134. A seal of white onyx, engraved with a helmeted bust, the back enamelled, the stem with a bust in red and white onyx.

No. 4,135. Silver-gilt snuff-box in form of a snail; it has been originally enamelled.

No. 4,136. Ivory scent case containing three small bottles, of quatrefoil form inlaid with engraved gold plaques; from a raised ornament at the top issue two black watch dogs, and on the summit two cupids seated back to back. Height, $2\frac{7}{8}$ in. Italian work, 17th century.

No. 4,137. A Chinese seal of white porcelain, engraved with letters, on the stem is a seated monkey.

No. 4,138. Silver-gilt model of a Neapolitan carriage and two horses, with driver; the top and sides of the carriage inlaid with pieces of coral. 17th century. Length, $11\frac{1}{2}$ in.; height, $3\frac{3}{4}$ in. J. L. ANDERDON, ESQ.

COLLECTION LENT BY W. ANGERSTEIN, ESQ., M.P.

No. 4,139. Oval enamelled miniature case with gold frame; on the cover is a painting of Venus holding an apple, and Cupid with his quiver of arrows, lavender-coloured back with black designs, a painting inside of rabbit shooting. German.

No. 4,140. Oviform gold vinaigrette, with painted enamels of figures in three compartments.

No. 4,141. Square gold box, covered with old lac Japan of a gold bird and trees on black ground.

No. 4,142. Oblong square gold box, with plaques of gold piqué on tortoiseshell of a squirrel, fruit, and flowers.

No. 4,143. Square gold box of tortoiseshell plaques and gold piqué monkeys and bee-hive, flowers, and fruit.

Collection lent by W. Angerstein, Esq.—*continued.*

No. 4,144. Oval Vernis Martin box mounted in gold, paintings of children with globe and astronomical instruments.

No. 4,145. Old Dresden porcelain square box, painted with fortifications and battle scenes, inside the lid Mars and Venus reclining on a couch.

No. 4,146. Circular snuff-box with panels of engine-turned steel, rich gold borders with bosses; in the centre is a painting of a country fair with numerous figures, highly finished by Van Blarenberghe.

No. 4,147. Horn shuttle inlaid with gold flowers.

R. G. AUSTEN, ESQ.

No. 4,148. Bijou in the form of the high altar of a church; in front of the table are pierced scrolls and a painted enamel of the baptism of our Lord; on the altar are two candlesticks and a cross, between two fluted Corinthian columns, which support an arch set with rubies and emeralds; scrolls at the sides set with stones, surmounted by a cross and angels. 17th century. Height, $4\frac{5}{8}$ in. by $2\frac{7}{8}$ in.

FRANCIS BARING, ESQ.

COLLECTION LENT BY T. BARING, ESQ., M.P.

No. 4,149. Square gold snuff-box in marqueterie or mosaic of striated onyx, inlaid between wavy reticulated lines, every four of the meshes forming a square pattern.

No. 4,150. Square gold box, engraved mother-of-pearl ground, inlaid with shell cameos, turquoises, and other stones in imitation of birds, insects, and vases of flowers and fruit.

No. 4,151. Square snuff-box, amethyst matrix or spa, with appliqué butterflies, insects, and flowers of coloured stones, mounted in gold.

No. 4,152. Circular gold box, encrusted with mosaic of hard stones, forming an imbricated pattern, separated by engraved gold borders; the stones, which are of various kinds, are numbered; in the centre of the lid is a boss of lapis lazuli; border of imitation pearls.

No. 4,153. Lapis lazuli box, with shell-shaped lid, and green and pink enamelled border, with small white flowers.

No. 4,154. Round "Vernis Martin" snuff-box, gold mottled ground, painted with a pastoral subject; a cage; small landscapes round the side.

No. 4,155. Oval gold snuff-box, white enamelled ground, with blue stripes and green and gold interlaced, wavy lines between.

Collection lent by T. Baring, Esq., M.P.—*continued.*

No. 4,156. Square gold box, inlaid with Sèvres plaques, painted in shaded pink, of amorini, musical instruments, masks, &c.; green translucent enamel border, edged with white.

No. 4,157. Oval gold snuff-box, the lid chased with Mars, Venus, and Cupid; emblems round the side, coloured gold scroll borders.

No. 4,158. Square gold box, with painted enamels of pastoral subjects in the centre of each panel; scrolls inserted round the borders.

No. 4,159. Oblong gold box, of painted enamels of cupids at play, with birdcages and musical instruments en grisaille, blue border, and chased gold scrolls.

No. 4,160. Oval box, violet translucent enamel ground, jewelled borders, and white leaves between; on the lid is a portrait of a gentleman in enamel, by Petitot.

No. 4,161. Oval gold box, encrusted or inlaid with pieces of red cornelian, striped agate, and bloodstone, in an interlaced pattern, and on the lid the portrait of a lady in a green scarf.

No. 4,162. Oval snuff-box, with engine-turned panels, steel and gold borders, and green enamelled leaves; at top is a small enamel painting of Cupids before an altar en grisaille.

No. 4,163. Scroll-shaped crystal box, carved shell ornaments at the sides; on the top is a beetle of coloured stones, appliqué in relief.

No. 4,164. Oval gold box, with steel engine-turned panels, jewelled gold borders, pearled; on the lid is an enamel portrait of a lady, by Petitot.

No. 4,165. Oval gold box, set with pietra dura and cameo medallions of jasper, of mythological subjects, with specimens of other stones between, set as flowers, each group numbered.

No. 4,166. Oval gold box, with painted enamels of Cupids and amatory emblems, green borders, and blue enamel framework on gold.

No. 4,167. Square engraved gold box, with painted enamel plaques of interiors, after Flemish painters.

No. 4,168. Silver-gilt snuff-box, in form of the hull of a ship, with engraved ornaments, guns, &c., a group of flowers on the lid. THE REV. J. BECK.

No. 4,169. Dresden porcelain snuff-box, in form of a pug dog's head, a painting of stags outside the lid, poultry inside. MISS BENTINCK.

No. 4,170. Dresden enamelled casket; painted on the cover with a garden scene and figures, groups of flowers round the sides. Length, 7 in.; height, 3½ in. MISS BENTINCK.

No. 4,171. Casket of Schmeltze glass, in imitation of avanturine dorée. Height, 4 in.; length, 4 in. MISS BENTINCK.

No. 4,172. Ivory case for holding a tablet and pencil with enamel paintings on the sides. MISS BENTINCK.

No. 4,173. Oval gold snuff-box, of ruby coloured enamel jewelled borders; enamel painting on the lid of a female kneeling before a statue of Cupid. W. H. BLAAUW, ESQ.

No. 4,174. Square gold box, with Roman mosaic pictures of a lion attacking a horse and a tiger seizing a lamb; flowers round the sides. C. BOWYER, ESQ.

COLLECTION LENT BY H.R.H. THE DUKE OF CAMBRIDGE.

No. 4,175. Shell-shaped gold snuff-box, with chased subjects at top and bottom of a duck in a landscape, and cluster of fruit by Gouders, à Paris.

No. 4,176. Circular gold box; chequered ground with translucent enamel flowers.

No. 4,177. Oval snuff-box in green marble, mounted in gold; on the lid is an obelisk surmounted by a female holding a lyre, also set with rubies.

No. 4,178. Oval blue enamel snuff-box, with imitation jewelled gold borders.

No. 4,179. Oval gold basket-shaped box, with chased borders of animals, and slabs of lapis lazuli at top and bottom.

No. 4,180. Oval gold box, with a medallion of musical instruments, and fruit at top and bottom, of coloured gold, with richly chased borders.

No. 4,181. Large oval tobacco-box of gilt metal, with repoussé subjects of peasants at a repast, and Pan and a nymph.

No. 4,182. Oval gold box, with medallions in coloured gold of subjects in the Watteau style; inside the lid is a cameo head.

No. 4,183. Square tortoiseshell snuff-box lined with gold; on the lid is an onyx cameo of the conjoined busts of George III. and Queen Charlotte.

No. 4,184. Circular tortoiseshell and gold piqué box, of fine scroll-work and gold inlay.

No. 4,185. Oval gold box, with Sèvres medallions, painted with subjects after Teniers; gold borders, pink lacquer ground.

Collection lent by H.R.H. the Duke of Cambridge—*cont.*

No. 4,186. Circular gold box, with specimens of striated agate in patterns separated by gold filets, and a red cornelian guilloche ornament.

No. 4,187. Oval gold box of blue transparent enamel, with white dotted annulets; and on the lid an enamel portrait of George IV.; pearl borders, enamelled leaves between.

No. 4,188. Square gold snuff-box, with Sèvres porcelain plaques; painted with hunting scenes.

No. 4,189. Oval gold box, with richly chased borders, and engine turned tablets; on the lid are three enamel portraits, by Petitot, of Louis XIV., Madame de la Vallière, and Madame de Maintenon.

No. 4,190. Basket-shaped box in agate, with a painting of the Resurrection on the lid.

No. 4,191. Square red stone snuff-box, mounted in gold, with the portrait of a lady with a dog in her lap.

No. 4,192. Oblong square snuff-box of green enamel, with gold lines, and white borders, landscapes on the lid.

No. 4,193. Circular tortoiseshell box, with an enamel portrait of George III.

No. 4,194. Oval gold box, with painted enamel groups illustrative of the arts and sciences en grisaille, turquoise enamel between, gold scrolls on the borders.

No. 4,195. Circular gold snuff-box, inlaid with blue enamel scrolls; an Italian mosaic picture on the lid of a lion attacking a dog.

No. 4,196. Capo di Monte porcelain snuff-box formed of coloured shells, with smaller shells attached, pieces of coral, seaweeds, &c.; on the metal rim is inscribed "Franus Pignataro Panormius F. Neapoli."

No. 4,197. Circular tortoiseshell snuff-box, with painting en camaieu on the lid, of Bacchus and Ariadne riding on a lion led by Cupid; highly finished on red ground, signed De Gault, 1790.

No. 4,198. Oval gold snuff-box, with engine turned steel panels, gold and red enamel borders; in the centre an oval painting of figures.

No. 4,199. Oval snuff-box of marone-coloured enamel, white border and gold ornaments; on the lid is a painting of a lady with Cupid by her side.

No. 4,200. Oval box of green enamel, with pearled borders; on the lid a painting of two female figures with garlands before an altar.

No. 4,201. Square box of amber-coloured, horn with inlaid gold stems, flowers, and leaves.

Collection lent by H.R.H. the Duke of Cambridge—*cont.*

No. 4,202. Square tortoiseshell snuff-box, with gold piqué, shell, and scroll ornaments; period of Louis XIV.

No. 4,203. Square Japan lac snuff-box, with landscape cottages, &c. on black ground, mounted in gold.

No. 4,204. Oval gold box with trophies of military weapons, coloured gold cable border; made by Formey, à Paris.

No. 4,205. Cabinet de toilette formed of pieces of striped agate, mounted with gold appliqué columns and scroll-work of the time of Louis XV. The front is ornamented with bouquets of flowers set with diamonds and rubies, resting on four scroll feet; on the top is a watch surmounted by Cupid holding an hour-glass, four vases at the corners. The casket opens at the back and front; it contains scent bottles, gold knife, pencil case, tablet book, reel, boxes, &c. Height, 9⅝ in. In a shagreen case of the time, with gilt studded ornaments. THE COUNTESS OF CHESTERFIELD.

No. 4,206. Silver knife and fork in filigree case to suspend from a lady's girdle, and a silver filigree purse in the shape of a heart. HON. R. CURZON, JUN.

No. 4,207. Dresden porcelain snuff-box, painted in shaded pink; Jupiter and Juno at top, cupids at the sides and bottom. J. G. FANSHAWE, ESQ.

No. 4,208. "Vernis Martin" cylindrical case for pens, &c., gilt ground, painted with birds. J. G. FANSHAWE, ESQ.

No. 4,209. Square tortoiseshell snuff-box, with raised gold ornaments on the top and dancing figures. J. G. FANSHAWE, ESQ.

No. 4,210. Gold snuff-box, with plaques of tortoiseshell and finely executed piqué work of vases of flowers, dolphin, birds, &c. MESSRS. FARRER.

No. 4,211. Circular snuff-box, with fine Italian mosaic work of a lion on the cover, a hound and a duck at bottom, flowers round the side. LADY FELLOWS.

No. 4,212. Square escalloped gold snuff-box, with the portrait of a lady in a pink dress, set round with a frame of rubies and brilliants alternately. LADY FELLOWS.

No. 4,213. Square topaz snuff-box, mounted in gold frame. LADY FELLOWS.

COLLECTION LENT BY EARL FITZHARDINGE.

No. 4,214. Square tortoiseshell box, mounted in gold; on the lid is a large oval onyx intaglio, representing Venus chastising Cupid.

Collection lent by Earl Fitzhardinge—*continued.*

No. 4,215. Square gold box, inlaid with plaques of stained mother-of-pearl, gold medallions of cupids at the sides; on the lid is the portrait of a gentleman; mounted by "Menière, jouaillier du Roy," à Paris.

No. 4,216. Square gold box, with mother-of-pearl lid and bottom, in the centre is a small oval miniature of Charles II., surmounted by a crown of roses, emeralds and a ruby.

No. 4,217. Square gold snuff-box, transparent green enamel ground, jewelled borders, in the centre is the portrait of a lady set round with rose diamonds.

No. 4,218. Circular tortoiseshell box, with chased gold lid, in the centre of which is the portrait of a lady.

No. 4,219. Circular tortoiseshell snuff-box, with square miniature portrait at top of Louis XIV., by Petitot. This box formerly belonged to King George IV.

No. 4,220. Circular tortoiseshell box, with oval miniature of George IV. when Prince of Wales, by Cosway. Presented by His Majesty to the Earl of Harrington.

No. 4,221. Square tortoiseshell snuff-box, with portrait of Elizabeth Drax, wife of Augustus, fourth Earl of Berkeley.

No. 4,222. Oval tortoiseshell box, lined with gold; on the top is an enamel portrait of Charles I. by Bone, and at the bottom his Queen Henrietta Maria. This box formerly belonged to King George IV.

No. 4,223. Tortoiseshell casket, inlaid with gold piqué ornaments and scrolls, on the lid are mythological subjects. Chinese figures round the sides. LORD FOLEY.

No. 4,224. Small silver casket and tray, with painted enamel flowers, twisted borders and handles. Seventeenth century. W. H. FORMAN, ESQ.

No. 4,225. Sèvres porcelain snuff-box, in the form of a sealed letter, addressed "A madame la justice aux yeux éclairés;" inside is a painting of two ladies and two gentlemen in a garden before a fountain, after Watteau.

SIR W. FRAZER, BART.

No. 4,226. Small square gold box, with porcelain plaques painted with interiors after Teniers.

J. DUNN GARDNER, ESQ.

No. 4,227. Square gold snuff-box; painted in oil, with numerous figures in costume of the 17th century, engaged in sports and pastimes at a fair, by Decke, 1664; elegant chased coloured gold borders. J. DUNN GARDNER, ESQ.

COLLECTION LENT BY C. GODING, ESQ.

No. 4,228. Oval gold box inlaid with a mosaic of coloured stones, representing a landscape and figures by the side of a river, and at bottom a peasant girl crossing a bridge. The front of the lid is set with brilliants, rubies, and emeralds.

No. 4,229. Octagonal snuff-box formed of pieces of lapis lazuli, mounted in gold, with a large butterfly on the lid of variously coloured agates.

No. 4,230. Scroll-shaped gold box, mother-of-pearl ground, with rococo scroll pattern in chased gold, also inlaid with lapis lazuli, bloodstone, amber, &c.; two Cupids carved in pink shell are supporting a ruby cameo head of a lady.

No. 4,231. Oval snuff-box, with large shell cameos at top and bottom of Vulcan and Venus attended by Cupid, and Cupids playing; round the side are painted trophies of arms; the ground engraved gold and green enamel flowers.

No. 4,232. Square gold box; the cover ornamented with fine medallions of agate *arborisée*, and enamelled flowers, and leaves on gold hatched ground.

No. 4,233. Oval gold snuff-box, with small plaques of painted enamel; on the lid are two girls with doves, another subject of a girl with a canary; dogs, lambs, and birds round the sides.

No. 4,234. Oval crystal snuff-box, carved with subjects in relief of a girl feeding chickens, &c., in a gold frame.

No. 4,235. Oval gold box, with translucent enamel flowers, birds, and insects; on the lid is an onyx cameo of bacchanalian figures.

No. 4,236. Square bloodstone box, with chased gold borders; on the lid and round the sides are trophies of musical instruments, composed of diamonds, rubies, and emeralds.

No. 4,237. Square gold box, chased with scrolls and architectural ornaments in the style of the Louis XIV. period, in front is a band of brilliants.

No. 4,238. Square gold box, with enamel painting of Venus and cupids in clouds; round the principal picture on the lid, are diamond rays, and borders of flowers and leaves; gold scroll edges.

No. 4,239. Square gold snuff-box, with painted enamels of figures, buildings, and trees filling a portion of the panel, on an imbricated pattern gold ground; scroll borders, &c. These panels are so contrived as to slide out, and being reversed form a box of quite a different pattern.

Collection lent by C. Goding, Esq.—*continued.*

No. 4,240. Oval gold box, with richly chased borders and enamel plaques of cupids and children.

No. 4,241. Oval gold box, with Sèvres porcelain plaques inserted; painted with landscapes and groups of figures, the principal painting on the lid is signed by the artist (apparently De Maille).

No. 4,242. Oval box, with medallions of female figures, and children, painted en grisaille, with gold frames and pink enamel between; white border with roses.

No. 4,243. Oval gold snuff-box, with green enamel ground in imitation of bloodstone, blue line border and gold scrolls between; on the lid is a female portrait set round with diamonds, a large brilliant in the front.

No. 4,244. Small square box, with translucent enamel figures; on the lid is a peasant seated, playing the bagpipes, with a dog and goat, on engraved gold ground, diamonds set in the corners.

No. 4,245. Oval snuff-box, lapis lazuli ground, with gold festoons and scrolls; on the lid is a painted enamel of Minerva, and a female with a lyre, before an altar.

No. 4,246. Square gold box, with medallions of highly finished paintings on vellum of village scenes; on the lid is a man with marionettes.

No. 4,247. "Vernis Martin" snuff-box, finely painted with pastoral scenes; on the lid is a girl throwing a short stick at a bird which is tied to a post.

No. 4,248. Oval gold snuff-box, with blue and green inlaid enamel ornaments and flowers, gold scrolls between; at the top and bottom are medallions of enamel paintings en grisaille on brown ground, of a lady reading, cupids, &c.

No. 4,249. Gold cover of a set of writing tablets, the ground chequered and inlaid with mother-of-pearl in subjects, the figures carved in shell.

No. 4,250. Gold tablet case, with painted enamels of vases of flowers, and gold scroll borders; inscribed at the back, "Etrennes Mignonne."

No. 4,251. Oval gold snuff-box, with six paintings in enamel of cupids, with a goat and bunches of grapes, cupids at play, and trophies; coloured gold festoons and chased borders.

No. 4,252. Circular plaque of Sèvres porcelain, painted with a subject from "Télémaque," signed by Dodin.

No. 4,253. Oval snuff-box, with six painted enamel medallions; on the top a gentleman and lady, with huntsmen

Collection lent by C. Goding, Esq.—*continued.*

and hounds, are preparing for the chase; other incidents connected with the chase are depicted in the other compartments.

No. 4,254. Oval gold box, with painted medallions of interiors, women and children engaged in domestic occupations; signed by Demay.

No. 4,255. Oval gold snuff-box, chased with dogs and birds; on the lid is a painted plaque of a peasant girl seated reading, a goat by her side, and flowers.

No. 4,256. Circular gold box, with paintings on translucent enamel, of sea views and shipping, green and white enamel borders.

No. 4,257. Oval gold snuff-box, with plaques of lapis lazuli, and gold scrolls and festoons, white enamel border, painted medallions of figures on the lid.

No. 4,258. Circular snuff-box, inlaid with blue and green enamel, and gold ornaments; on the cover a small medallion of two cupids, in grisaille, on rose-coloured ground.

No. 4,259. Oval gold box, with imitation turquoise set in lines on red ground, rich gold borders; at the top is a painting of a lady playing the guitar, with two gentlemen listening.

No. 4,260. Shell-shaped bloodstone snuff-box, with gold Louis XIV. scrolls, richly chased.

No. 4,261. Circular gold box, inlaid with specimens of striated onyx in interlaced bands, with centre medallions of coloured stones in imitation of bouquets of flowers.

No. 4,262. Oval snuff-box of red lacquer with repoussé gold plaques at top and bottom of cupids, gold borders of flowers and bouquets round the side.

No. 4,263. Oval gold box with architectural designs of columns and arcades in the rococo style, in various hard stones inlaid.

No. 4,264. Oval gold snuff-box of translucent ruby enamel, a painted medallion on the cover of Paris and Helen; elegant enamelled green leaf border and pearled edges.

No. 4,265. Oval engine turned gold box, with painted enamel on the cover, of an old man seated and two females; amber coloured border.

No. 4,266. Oval gold snuff-box of green translucent enamel, amber-coloured border; on the lid is a painting of three actors rehearsing a scene from a play.

No. 4,267. Oval gold box, richly chased with scrolls and ornaments with lines of green emamel between; on the cover is a painting of Paris carrying off Helen.

Collection lent by C. Goding, Esq.—*continued.*

No. 4,268. Oval snuff-box with transparent amber enamel ground, gold borders, and white edges; on the cover a painting of Venus and Cupid.

No. 4,269. Oval gold box, green enamel ground, white and gold borders; on the cover is a painting of a lady seated before an altar with Cupid by her side.

No. 4,270. Oval snuff-box of painted translucent enamel on gold; shipping in lake colours, border of flowers.

No. 4,271. Oval gold box, chocolate-coloured enamel, with a female portrait on the cover, borders set with green and white enamel.

No. 4,272. Oval gold box of blue enamel, with medallions of figures painted in grisaille on rose coloured-ground, chased gold borders; subject on the top, Venus retiring from the bath.

No. 4,273. Oval box of blue transparent enamel, with green and white borders, a portrait of a lady by Petitot on the cover.

No. 4,274. Oval engine-turned box, green and white enamel borders; on the cover is a painting of a shepherdess kneeling before a statue of Cupid, a dog by her side.

No. 4,275. Oval gold box, green and blue enamel ground; on the cover a painted medallion of a lady seated on a pile of books, crowned by Fame.

No. 4,276. Square lapis lazuli box, with violet enamel border; a painting on ivory of Cupid asleep on the cover, chased gold rim.

No. 4,277. Oval gold box of rose-coloured translucent enamel, white and green borders; a portrait of Voltaire on the cover.

No. 4,278. Square gold box of green translucent enamel, chased borders, with a painted medallion of a female before an altar, an old man behind, holding a dagger.

No. 4,279. Oval gold box, puce-coloured enamel, border of white, with twisted gold ornament; on the cover a painting in grisaille, of lovers led by Cupid to the altar of Hymen.

No. 4,280. Oval gold box of blue transparent enamel, with jewelled borders; on the top, a portrait of a lady by Petitot.

No. 4,281. Square gold box of blue translucent enamel, with a painting of two female figures holding a dog on an altar, Cupid by their side.

No. 4,282. Oval engine turned snuff-box, gold borders, with an enamel painting in grisaille of Venus and Adonis.

No. 4,283. Oval gold snuff-box, with inlaid enamel flowers, and medallions of vases of flowers and bouquets.

Collection lent by C. Goding, Esq.—*continued.*

No. 4,284. Square gold snuff-box, green enamel, with painting of an amatory subject.

No. 4,285. Oval blue enamel box, chased gold borders; a painted enamel on the lid of a mythological subject.

No. 4,286. Square gold box, with tortoiseshell and gold piqué trophies of fruit, &c. executed in coloured gold.

No. 4,287. Oval gold box, green enamelled borders, and ornaments with painted medallion in enamel, of a child seated with a cat.

No. 4,288. Square patch box of violet-coloured enamel, with jewelled gold border; the base contains a small looking-glass inside the lid, and a brush.

No. 4,289. Square striped onyx étui case mounted in chased gold, containing toilet implements; inscribed, "Il faut l'ouvrir pour s'en servir."

No. 4,290. Square onyx étui case, mounted in chased gold; inscribed, "Votre amitie fait mon bonheur."

No. 4,291. Striped onyx étui case, mounted in gold, containing toilet implements and a smelling bottle on the top of the cover.

No. 4,292. Root of amethyst box in form of a leg, with a garter of rubies tied in a knot, high-heeled shoe and buckle. Length, 4 in. EARL OF GOSFORD

No. 4,293. Gold toothpick case, with jewelled borders of enamel; on the lid a small painting of Cupid chiselling a bust. EARL OF GOSFORD.

No. 4,294. Pair of tortoiseshell plaques, with inlaid gold ornaments of swans, lions, scrolls, &c.

J. C. HARRIS, ESQ.

COLLECTION LENT BY J. HEYWOOD HAWKINS, ESQ.

No. 4,295. Bloodstone étui case, mounted in gold.

No. 4,296. Moss agate étui case, mounted in gold.

No. 4,297. Gold étui, with repoussé scrolls.

No. 4,298. Gold étui case, with vertical lines and chased flowers and ornaments.

No. 4,299. Oval lapis lazuli snuff-box, mounted in gold.

No. 4,300. Crystal snuff-box, diamond-cut, with gold rim and hinge.

No. 4,301. Square agate snuff-box, mounted in gold; the cover has a cluster of nine rose diamonds, and two at each corner.

Collection lent by J. Heywood Hawkins, Esq.—*continued.*

No. 4,302. Square cornelian snuff-box, with a small piece of moss agate on the lid, gold mounting, set with cut steel in imitation of stones.

No. 4,303. Octagonal lapis lazuli snuff-box, mounted in gold, with jewelled enamel borders.

No. 4,304. Oval engine-turned gold box, beautifully enamelled with a bouquet of flowers in rubies and garnets, and bright green leaves, on which are reptiles and insects; mother-of-pearl cover.

No. 4,305. Circular oriental agate box with gold rim jewelled in enamels, and on the lid a cluster of nine rose diamonds.

No. 4,306. Circular striped or festooned agate box mounted in gold.

No. 4,307. Oval-shaped Mocha stone snuff-box, mounted in gold.

No. 4,308. Oval light-coloured lapis lazuli box, mounted in chased gold.

No. 4,309. Oval amethyst spa box with appliqué pietra dura flowers, butterflies, and insects on the lid and sides, coloured gold mounts by "Monnière, Rue Mauconseille à Paris."

No. 4,310. Square moss agate snuff-box, gold mounts.

No. 4,311. Basket-shaped snuff-box of amber, mounted in gold.

No. 4,312. Square gold box with appliqué steel chasings of a king and queen seated as Venus and Adonis, rococo work.

No. 4,313. Quadrangular agate basket-shaped box, mounted in gold.

No. 4,314. Circular tortoiseshell box with three vases, and a sprig of flowers, inlaid with lapis lazuli, and other stones, green leaf border.

No. 4,315. Octagonal agate snuff-box with gold mounts.

No. 4,316. Amber-coloured horn snuff-box, mounted in coloured gold, and inlaid with gold leaves in parallel lines.

No. 4,317. Circular oriental agate snuff-box, gold rim.

No. 4,318. Oval crystal snuff-box mounted in coloured gold rim, chased with flowers.

No. 4,319. Agate smelling-bottle, with appliqué gold scrolls and birds.

No. 4,320. Red agate smelling-bottle, with appliqué gold scrolls, Cupid, and flowers.

No. 4,321. Oval gold and blue enamel snuff-box, with rich jewelled borders; a painting on the cover of two

Collection lent by J. Heywood Hawkins, Esq.—*continued.*

females before a burning altar, and statue of Time and Cupid.

No. 4,322. Square gold box inlaid with striped agates and other coloured stones ; a portrait of a gentleman on the cover, wearing a star.

No. 4,323. Bloodstone étui case mounted in gold, with gilt metal hook to suspend it from the girdle, and two small pendent boxes of the same stone.

No. 4,324. Two agate étui cases with gold scroll mountings, diamond spring button.

No. 4,325. Oval tortoiseshell box mounted in gold ; on the lid is the portrait of Mad. de Grignon by Petitot.

JOHN HENDERSON, ESQ.

No. 4,326. Amethyst spa snuff-box mounted in gold, on the lid is a cameo portrait bust finely carved on a jasper-coloured agate. Presented by Pope Pius VI. to John Cox Hippisley, Esq. in 1794. SIR JOHN HIPPISLEY, BART.

No. 4,327. Oval crystal box mounted in gold, jewelled border. P. H. HOWARD, ESQ., of Corby.

No. 4,328. Escalloped amber-coloured horn box, beautifully inlaid with gold piqué trophies of arms.

P. H. HOWARD, ESQ., of Corby.

No. 4,329. Square tortoiseshell box, ornamented with gold piqué work, gold rim and hinges.

P. H. HOWARD, ESQ., of Corby.

COLLECTION LENT BY MESSRS. HUNT AND ROSKELL.

No. 4,330. Egg-shaped bonbonnière of orange-coloured enamel, with gold animals, birds, and ornaments.

No. 4,331. Gold telescope, with inlaid enamel flowers round the outside on chequered ground.

No. 4,332. Gold étui case with, Louis XIV. scrolls set with diamonds and agate arborisée.

No. 4,333. Gold étui case, scroll borders and plaques of agate arborisée between.

No. 4,334. Agate étui case, covered with a stem of flowers and leaves on each side.

No. 4,335. Circular enamelled box of blue lines, green and gold on white between jewelled borders.

No. 4,336. Square gold box, with a view of the palace of Schönbrunn ; separate views on the sides and bottom.

No. 4,337. Tortoiseshell box, ornamented with a star of gold piqué work.

Collection lent by Messrs. Hunt and Roskell—*continued.*

No. 4,338. Oval painted enamel box, with a fête champètre, and numerous figures mounted in gold.

No. 4,339. Square tortoiseshell box, with a painting on the lid of a castle, horsemen in the foreground.

No. 4,340. Square gold box, with plaques of painted enamel; in front, Mars reclining, Minerva above in the clouds; scroll borders, with dark blue enamel trophies.

No. 4,341. Oval gold snuff-box, with dark blue enamel border, and blue and green flowers in baskets.

No. 4,342. Square box, with bands of blue transparent enamel, engine-turned ground.

No. 4,343. Circular snuff-box, convex top and bottom; of blue translucent enamel, with jewelled centres and borders.

No. 4,344. Square root of amethyst snuff-box, with flowers, fruit, and insects of pietra dura appliqué work.

No. 4,345. Circular snuff-box, with translucent enamel light blue meander pattern border and flowers; in the centre a tree, shipping in the background, jewelled gold borders.

No. 4,346. Oval snuff-box, of translucent pink enamel "arborisée," with jewelled gold borders, made by "Du Petit, Dunkerque."

No. 4,347. Dresden porcelain box of escalloped oval form, painted with landscapes and horsemen, silver-gilt mountings.

No. 4,348. Square gold box of deep blue enamel, with Chinese figures and scrolls in gold.

No. 4,349. Circular tortoiseshell snuff-box, with enamel portrait of a gentleman.

No. 4,350. Tortoiseshell snuff-box, with a portrait of Marie Josèphe of Saxony, daughter of Augustus, King of Poland; married in 1747 to Louis the Dauphin; mother of Louis XVI., Louis XVIII., and Charles X.

No. 4,351. Circular tortoiseshell snuff-box, with the portrait of a lady.

No. 4,352. Circular tortoiseshell box, with the portrait of Lady George Seymour.

No. 4,354. Circular tortoiseshell box, with the portrait of a lady.

No. 4,355. Circular gold snuff-box, with repoussé figures at the top, of a female kneeling, presenting a basket of fruit and vase of wine to a warrior.

No. 4,356. Circular wooden box, with a painting on the lid, view of a city and river, with boats and figures.

No. 4,357. Square gold box, with repoussé ornaments and scrolls; on the top a pedestal, within a composition of

Collection lent by Messrs. Hunt and Roskell—*continued.*

architecture, on which is a bust of George III., and in front the Prince of Wales' motto and feathers.

No. 4,358. Oval translucent pink enamel box, "arborisée," with opaque enamel medallion at the top of a lady and Cupid.

No. 4,359. Oval engine-turned gold box, turquoise enamel border and roses; at top, a boy and girl in painted enamel.

No. 4,360. Oval gold box, with coloured gold trophies, made by "George, à Paris."

No. 4,361. Oval snuff-box of deadened or unpolished gold, chased at top, with a subject of two ladies, one crowned and wearing a cloak semée with fleurs-de-lys, lifting up a child, who holds a sceptre; scroll ornaments, &c.

No. 4,362. Oblong oval snuff-box, opening at top and bottom; of blue translucent enamel, on which are gold festoons, pearled borders.

No. 4,363. Oval gold snuff-box; the lid set with four pieces of onyx, surrounding an enamel painting in grisaille of Venus and Cupid.

No. 4,364. Oval gold box of coloured gold trophies in compartments, scroll borders.

No. 4,365. Small oval gold box, engraved with musical instruments, &c.

No. 4,366. Circular gold box, engine turned; with painting of a village fête.

No. 4,367. Square gold box, inlaid with mother-of-pearl and gold figures emblematical of peace, war, and fame; colonnades, scrolls, &c.

No. 4,368. Square gold box, inlaid with mother-of-pearl Chinese subjects.

No. 4,369. Oval gold box of transparent blue enamel and gold interlaced ornaments; medallions in chased gold at top and bottom, of cupids gathering grapes.

No. 4,370. Oval-striped agate snuff-box, mounted with enamelled gold rim.

No. 4,371. Octagonal onyx box, with gold frame and jewelled borders, by "Vachette, à Paris."

No. 4,372. Circular gold box, blue enamel ground, with gold imbrications, and green fleurs-de-lys between, resembling peacock's feathers, finely chased borders.

No. 4,373. Escalloped oval gold box, with richly chased scrolls and cupids on the lid; inside are two miniature portraits surmounted by a crown.

Collection lent by Messrs. Hunt and Roskell—*continued.*

No. 4,374. Plain circular gold snuff-box; with painted enamel of the rape of Europa.

No. 4,375. Gold head of a cane, with painted enamel medallions of a man with a guitar, girl with a bird cage, &c.

No. 4,376. Agate snuff-box mounted in gold.

MRS. LITTLEDALE.

COLLECTION LENT BY D. C. MARJORIBANKS, ESQ., M.P.

No. 4,377. Tablet case of violet enamel, imitation pearl borders; on the lid is a portrait set round with diamonds, and the inscription "Souvenir d'amitie."

No. 4,378. Onyx snuff-box in form of a dolphin.

No. 4,379. Gold tablet case, with mother-of-pearl plaques, and gold appliqué emblematical figures; chased border.

No. 4,380. Enamelled needle case, painted with figures.

No. 4,381. Enamelled knife and fork handles, painted with classical subjects.

No. 4,382. Bloodstone desk seal, with enamelled gold handle of masks, musical trophies, &c. in the form of an open crown.

No. 4,383. Crystal snuff-box in form of a helmet; crested with a dragon, a Pegasus on each side, mounted in gold.

No. 4,384. Deep oval tortoiseshell snuff-box, with large bouquet of pietra dura appliqué flowers, tied by a red ribbon, gold scroll border.

No. 4,385. Amber-coloured horn casket, beautifully ornamented with gold piqué work of Chinese figures and landscapes.

No. 4,386. Oval gold snuff-box with chased repoussé subjects on the lid, Venus and Cupids in coloured gold, engine-turned sides.

No. 4,387. Lapis lazuli snuff-box mounted in gold, with enamelled flower borders.

No. 4,388. Square snuff-box in mother-of-pearl inlaid with a mosaic of coloured pearl, precious stones, and gold on the lid; an oriental seated figure, birds, and insects.

No. 4,389. Square bloodstone snuff-box mounted in gold; on the lid is a sprig of flowers in diamonds.

No. 4,390. Octagonal gold box, set with square pieces of jasper divided by gold cords, pietra dura borders of flowers and pearls.

Collection lent by D. C. Marjoribanks, Esq.—*continued.*

No. 4,391. Square sardonyx snuff-box carved with figures and scrolls, gold mounting of the time of Louis XIV.

No. 4,392. Octagonal gold snuff-box with painted enamel panels of a musical party on the lid, pastoral figures on the sides.

No. 4,393. Circular Dresden snuff-box, gold rim and hinges painted with hawking and hunting subjects.

No. 4,394. Octagonal gold snuff-box composed of pieces of polished antique Roman glass in imitation of onyx and other stones.

No. 4,395. Tortoiseshell casket inlaid with mother of pearl and gold piqué work of Chinese figures, &c.

No. 4,396. Crystal étui case ornamented with insects in coloured enamel, mounted in gold.

No. 4,397. Ivory and gold box in imitation of wicker basket work.

No. 4,398. Heart-shaped crystal bonbonnière; an amatory subject surrounded with scroll-work in relief, on the lid, gold mountings with chased flowers.

No. 4,399. Small oval mother-of-pearl case, with gold appliqué ornaments and figures, gold mounting.

No. 4,400. Tortoiseshell and gold piqué inkstand inlaid with mother-of-pearl arabesques, with five boxes for ink, sand, &c.

No. 4,401. Gold caterpillar, jointed, each division having a row of small pearls; the insect moves or crawls along a table by mechanism.

No. 4,402. Locket or pendant bijou, an enamelled group of St. George and the dragon; on an oval stand, with chain attached. A "George" or badge of the Order of the Garter. 18th century.

No. 4,403. Circular gold snuff-box, chequered gold ground, with a hunting subject in enamels, encrusted or laid on in the style of a mosaic.

No. 4,404. Long heart-shaped gold étui case, lapis lazuli borders and painted enamels of cupids, &c., in green camaieu.

No. 4,405. Square Sèvres snuff-box, painted with children playing with military weapons, gold frame set with diamonds and rubies in front.

No. 4,406. Oblong box of lapis lazuli and green marble in lozenge compartments on the lid, specimens of agate on the sides, mounted in gold.

No. 4,407. Circular box of blue enamel, with gold quatrefoils and stars, chased gold frame.

Collection lent by D. C. Marjoribanks, Esq.—*continued.*

No. 4,408. Oval gold box set with specimens of rare marbles, each being numbered, and a pietra dura bouquet of flowers appliqué on cornelian.

No. 4,409. Square gold box beautifully chased with pastoral figures in gold of various colours, representing on the lid a lady and gentleman seated before a fountain.

No. 4,410. Square Dresden porcelain snuff-box painted in shaded lake colour; on the lid masquerade figures, at the bottom Cupid, and wreaths of flowers, W. MASKELL, ESQ.

COLLECTION LENT BY ROBERT NAPIER, ESQ.

No. 4,411. Silver snuff-box, shell-shaped, with polished wooden lid, on which is appliqué gold scrolls, vases of flowers at each end, and in the centre a canopy with dancing figures above and beneath.

No. 4,412. Oval gold snuff-box of purple translucent enamel, handsome jewelled enamel borders; on the lid the portrait of a lady.

No. 4,413. Oval gold snuff-box, with finely chased hunting subjects, oriental onyx set in the lid, standing on a pierced foot.

No. 4,414. Square Dresden porcelain snuff-box painted with emblematical subjects, raised scroll borders; the front edge of the lid is set with diamonds, a ruby in the centre.

No. 4,415. Oval gold box, inlaid with coloured stones representing festoons and bouquets of flowers.

No. 4,416. Square gold box with plaques of tortoiseshell; on the cover is a landscape and figures beautifully executed in Italian mosaic work, chased gold border.

No. 4,417. Gold snuff-box, of shaped oval form, with a fine slab of oriental onyx on the lid.

No. 4,418. Tortoiseshell box, mounted in gold, open trellis work and flowers at the corners, gold lock and ornament on the cover, and four ball feet. Height, 3 in.; width, $4\frac{7}{8}$ in. by 7 in.

No. 4,419. Capo di Monte snuff-box with raised lid, coloured figures of bacchanalian subjects at top, scrolls at the sides.

No. 4,420. Silver snuff-box with large repoussé figure of a quack doctor vending his medicines. PARK NELSON, ESQ.

No. 4,421. Large oval tortoiseshell box with appliqué gold scrolls, trophies, and figures of Mars and Minerva, holding a plan of fortifications, gold piqué scrolls between.

A. OSWALD, ESQ.

No. 4,422. Benitier; the oval bowl is cut from a large jacinth enclosed by gilt festoons, supported by an angel on each side; the cover is of red enamel set with stones, from which rises a jacinth cameo, surrounded by rays. From the sides of the vase springs an arched ornament set with turquoises and diamonds, in the centre of which is a jacinth cameo of the Virgin with an angel on each side; above, the three persons of the Trinity. The back is also set with stones and enamelled. Seventeenth century work. Height, $7\frac{3}{4}$ in. "Formerly used by the Queen of Portugal."

BARON LIONEL DE ROTHSCHILD, M.P.

COLLECTION LENT BY THE BARONESS MAYER DE ROTHSCHILD.

No. 4,423. A circular snuff-box painted chequered ground of green and red with silver stars, a portrait of a lady on the cover.

No. 4,424. Oval snuff-box of red lacquer, a portrait of a lady on the lid.

No. 4,425. Circular tortoiseshell snuff-box with two paintings of classical subjects on ivory, the rape of Europa and Jupiter and Latona.

No. 4,426. Circular bloodstone bonbonnière, with an insect carved on the lid, mounted in gold and set with rubies in front.

No. 4,427. Small round gold bonbonnière inlaid with enamel trees and cupids at play.

No. 4,428. Circular tortoiseshell snuff-box with portrait in enamel of a lady on the lid, painted by Petitot.

No. 4,429. Circular tortoiseshell snuff-box with a portrait of a lady in a red dress trimmed with fur, highly finished.

No. 4,430. "Vernis Martin" box, gold ground painted with garden scenes and figures after Watteau; gold mounts.

No. 4,431. Marqueterie snuff-box of inlaid woods in Chinese subjects, mounted in silver.

No. 4,432. Oval crystal box, diamond cut, mounted in gold, with inlaid enamel flowers.

No. 4,433. Small round bonbonnière of blue and gold stripes, with a dog at the top painted on silk.

No. 4,434. Oval snuff-box of red lacquer, a painted enamel medallion on the lid in grisaille of an amorino painting a portrait of Louis XV.

No. 4,435. Oval gold box with blue enamel trophies, and six plaques of painted enamel, of amatory and pastoral subjects.

No. 4,436. Circular snuff-box, red mottled ground; on the cover is a painting of a picnic party; mounted in gold.

No. 4,437. Square tortoiseshell gold piqué snuff-box; scroll-work of the time of Louis XIV.

Collection lent by the Baroness Mayer de Rothschild—*cont.*

No. 4,438. Circular tortoiseshell box of gold piqué, landscape and figures.

No. 4,439. Square tortoiseshell box with inlaid mother-of-pearl and gold piqué, a dog and a cock, &c.

No. 4,440. Tortoiseshell patch-box inlaid with gold flowers, a brush and glass inside.

No. 4,441. Red lacquer box covered with gold stars.

No. 4,442. Square tortoiseshell box inlaid with mother-of-pearl and gold piqué work, Chinese figures, temples and fountains.

No. 4,443. Tortoiseshell box, the lid ornamented with gold piqué work, in the centre a cypher interlaced, beneath a crown.

No. 4,444. Tortoiseshell book cover, with border of flowers in relief, a figure of Plenty with cornucopia in the centre; silver hinges and clasps.

No. 4,445. Circular snuff-box of red lacquer, mounted in gold, with a portrait of a lady on the lid.

No. 4,446. Oval box, with ebony mounts and six minutely finished paintings, by Van Blarenberghe, of a village fête and Kirmess scenes.

No. 4,447. Circular box of striped gold and white enamel, on the top the portrait of a lady, her hand resting on a vase of flowers.

No. 4,448. Square ebony box, with minute paintings of pastoral fêtes, flinging at the cock, shooting at the popinjay, the quintain, a feast, &c.; signed "Van Blarenberghe, 1763."

No. 4,449. Circular japan snuff-box, with gold piqué ornaments; at the top is a Japanese lady seated, holding a fan, the face and hands of jade inlaid.

Nos. 4,450 & 4,451. Two tabatière plaques, paintings of dogs, cats, and monkeys playing musical instruments, and a card party, by Van Blarenberghe, 1758.

No. 4,452. An oval miniature painting of two peasant girls seated, with lambs and dogs, by Boucher.

No. 4,453. Square miniature painting of a chateau and park, with a lake and a hunting party, by Van Blarenberghe, 1757.

No. 4,454. Painting of three ladies holding masks, one is seated at a card table, by Van Blarenberghe, 1754.

Nos. 4,455 & 4,456. A pair of tabatière plaques, by Blarenberghe, dated 1754, of hunting scenes.

No. 4,457. Folding tablet case of red lacquer, with painted medallion of two girls discovering Cupid asleep, and a girl with doves and lamb; inside are two highly finished

Collection lent by the Baroness Mayer de Rothschild.—*cont.*

paintings by Boucher of the pet lamb, and a lady watering flowers.

No. 4,458. Oval miniature painting of a procession of carnival figures by Van Blarenberghe, 1757.

No. 4,459. Oval miniature painting of a seaport and figures by Van Blarenberghe, 1757.

Nos. 4,460 & 4,461. Pair of oval miniatures of a lady and gentleman starting for the chase, and a hawking party, by Van Blarenberghe.

Nos. 4,462 & 4,463. Pair of tabatière miniature paintings hunting the wild boar and shooting hares, by Van Blarenberghe.

No. 4,464. Square miniature painting of a shepherdess seated holding a wand, and a gentleman playing on the flute, a lady and a dog dancing to the music, by Van Blarenberghe.

No. 4,465. Circular miniature painting of Italian sea-coast and shipping, with numerous figures, by Van Blarenberghe.

No. 4,466. Miniature painting on ivory, representing the sacrifice of Iphigenia, by Boucher.

No. 4,467. Etui case of rose-coloured enamel, with jewelled gold borders of green and white enamel.

No. 4,468. Etui case of dark blue enamel, with minute gold vases and pendents appliqué, chased gold borders.

No. 4,469. Scissors case of tortoiseshell, gold piqué buds and flowers.

No. 4,470. Gold tablet book, with tortoiseshell piqué work.

No. 4,471. Tablet or card case of lapis lazuli, inlaid with amatory emblems in hard stones, painted medallions of lovers, the letter E on the top.

No. 4,472. Tablet case of blue enamel mounted in gold, also inscribed "Souvenir d'amitié" in diamonds.

No. 4,473. "Necessaire," or étui case of blue enamel, semée with stars, mounted in gold.

No. 4,474. Tablet case of green enamel, with gold frames and borders, inscribed "Souvenir d'amitié," Cupid and initials.

No. 4,475. Oblong oval tortoiseshell box, set with a portrait of Madame de Montespan, by Petitot.

H. D. SEYMOUR, ESQ., M.P.

No. 4,476. Circular tortoiseshell box, with large oval portrait in oil, of Molière when young.

H. D. SEYMOUR, ESQ., M.P.

No. 4,477. Circular tortoiseshell box, with the portrait of a lady by Chatillon. H. D. SEYMOUR, ESQ., M.P.

No. 4,478. Circular gold box, with enamel paintings of Cleopatra dropping the pearl into the cup, and Marc Antony, with negro attendant, a group of fruit &c.; the sides chased with scrolls, enamel flowers, painted inside.

W. B. STOPFORD, ESQ.

COLLECTION LENT BY THE REV. MONTAGUE TAYLOR.

No. 4,479. Knife, with gold and steel blades, mother-of-pearl handle, inlaid with coloured shell and gold.

No. 4,480. Oval crystal snuff-box, mounted in gold, enamelled flower border.

No. 4,481. "Vernis Martin" pen case, painted with a boy and girl with a basket of broken eggs, cupids, &c.

No. 4,482. Vernis Martin case, brown ground, with Chinese designs of birds and flowers; green and gold edges.

No. 4,483. Pen case, of black and gold alternate lines, mounted in gold.

No. 4,484. Needle case, gold chequered pattern, mounted in gold.

No. 4,485. Circular bonbonnière of mottled ruby ground, mounted in silver.

No. 4,486. Circular "Vernis Martin" snuff-box, painted with an amatory subject on the top, and trophies on green ground, mounted in silver.

No. 4,487. Oval tortoise shell box, with gold inlaid border, square medallion in the centre of cupids flying a kite; piqué work at top and bottom.

T. H. WATHERSTON, ESQ.

No. 4,488. Square enamelled casket; the exterior painted with eleven panels of classical subjects, bacchanals, cupids, &c.; on the folding doors in front are Venus and cupids and an allegorical figure of winter, being an old man warming himself. It rests on four scroll feet, surmounted by square pinnacles at the corners; inside are five drawers engraved with animals, &c.; the top has a sloping roof forming a snuff-box, painted with Venus and Adonis, cupids at the sides. Height, $5\frac{1}{2}$ in.; length, $4\frac{1}{2}$ in.; width, $3\frac{1}{2}$ in. German or Dutch early eighteenth century work. This fine specimen of eighteenth century enamel work was brought same years ago from the island of Java, where it is supposed to have been sent as a present to some native prince.

T. M. WHITEHEAD, ESQ.

COLLECTION LENT BY LORD WILLOUGHBY DE ERESBY.

No. 4,489. Square gold snuff-box, with tortoiseshell plaques top and bottom, piqué with gold, representing stags, dogs, a gun, &c.

No. 4,490. Oval gold snuff-box; richly chased borders with medallions of cupids round the sides; at top and bottom plaques of Sèvres enamel paintings of amorini in grisaille.

No. 4,491. Oval tobacco-box, made of the wood of the "Royal Oak," mounted in silver, with a silver plate on the lid; engraved with King Charles hiding in the oak-tree and his pursuers galloping past; on a scroll at bottom is written "Ne memoria etiam abeat in fumum."

No. 4,492. Oval silver snuff-box, with a horn lid stamped with a figure of Mars; beneath is the word "bellum." This box is said to have belonged to Rob Roy.

No. 4,493. Square gold snuff-box; the ground of wavy lines inlaid with shell, mother-of-pearl, &c. of birds, dogs, swans, storks, and deer, and bright green enamel reeds.

No. 4,494. Oval gold badge of the order of the Thistle, with painted enamels of St. Andrew bearing his cross and a thistle, round which is inscribed the motto "Nemo me impune lacessit." Worn by the Earl of Perth, Lord High Chancellor of Scotland, temp. James II.

No. 4,495. Gold badge of the order of the Thistle; rev., a thistle and motto.

No. 4,496. Circular badge of the order of the Thistle; on the obverse, a cameo of St. Andrew with the sockets for ten large diamonds (now empty); on the reverse, a thistle and usual motto in enamel letters on gold, with a cross between each word, enamelled border.

No. 4,497. Silver locket or order, having on one side the lamb bearing a flag; on the other the emblems of the passion forming the letter I.H.S., and the thistle.

No. 4,498. Bone whistle, used by the "Bonnie Dundee" (John Graham, Viscount Dundee).

No. 4,499. Silver-gilt basket-shaped snuff-box opening in two compartments, engraved with the royal arms, and a mantling with thistles and St. Andrew's cross. Presented by James II. to the Earl of Perth.

No. 4,500. Oval gold snuff-box, engine turned with a plaque of Sèvres porcelain at top, painted with a vase of flowers and trellis work.

Section 18.

DECORATIVE ARMS AND ARMOUR.

By W. Chaffers (revised by J. C. Robinson).

Collection lent by Her Majesty the Queen, from Windsor Castle.

No. 4,600. Flint rifle, the butt carved and inlaid with silver wire; the lower part of the barrel is inlaid with gold ornaments, and the maker's name "Walster à Saarbruck;" the end of the barrel is spirally twisted in such a manner that the opening of the bore takes the form of a heart, the ramrod is also twisted and heart-shaped.

No. 4,601. Pair of flint pistols, the stocks and butts inlaid in silver with trophies of flags, weapons, and scrolls, the barrel inlaid with gold. The maker's name, Knubley, London. 15½ inches long.

No. 4,602. Flint gun, the stock and butt richly inlaid with trophies of arms and armour, scrolls and flowers, in silver; the barrel with flowers and branches in silver, the Prince of Wales' feathers, and ICH · DIEN inscribed in a gold scroll. "London," the maker's name Gills, is on the stock. Length, 4 ft. 3¾ in.

No. 4,603. Flint gun, the butt ornamented with chiseled steel designs on gold ground of a stag, huntsmen, dogs, &c., and scrolls of the style of Louis XIV.; the barrel is also chased with similar designs. Length, 4 ft. 7 in.

No. 4,604. Ancient sword of the Sultans of Palambang, the hilt richly ornamented with gold filigree work, the border near the blade set with rubies and rose diamonds; the sheath is mounted in embossed gold. Length, 2 ft. 9 in.

No. 4,605. Turkish gun, the butt entirely covered with embossed silver, the barrel inlaid with silver. Length, 5 ft. 1¼ in.

No. 4,606. Asiatic matchlock gun, the stock painted with flowers and gilt, birds, &c., on white ground; at the end a bayonet is attached, which opens by a spring. Length, 5 ft. 9 in.

No. 4,607. Ghoorka knife with ivory handle, the sheath enamelled in brilliant colours with flowers on blue ground. Length, 14½ in.

No. 4,608. Scottish dagger, knife and fork worn by George IV., the hilt of carved wood in knotted pattern, mounted in chased gold, and on the ends are set an aqua

Collection lent by Her Majesty the Queen—*continued.*

marine, a topaz, and an amethyst. The blade inlaid with gold, with the Royal Arms and Orders of St. George and St. Andrew, roses, and thistles; 23 in. long, in a red velvet scabbard ornamented with gold emblens.

No. 4,609. Oriental sabre, silver gilt hilt, and embossed silver scabbard, the blade damascened with sentences from the Khoran in gold, an open channel runs down the centre of the blade. Length, 3 ft. $2\frac{3}{4}$ in.

No. 4,610. Albanian gun, the stock inlaid with coral and silver scroll work. Length, 5 ft. $10\frac{1}{2}$ in.

No. 4,611. Straight sword, with silver basket hilt and pommel; on both sides is the name "Andria Farara" in the centre of three gilt channels. The guard is in open work, with the initials C. R. crowned, joined by St. Andrew's cross; on the other side the Roman numeral II. crowned, a thistle, and a fleur-de-lys. In the centre of the basket is inscribed: "Given by the Duke of Gordon and Winn at Huntly Castle, the second Thursday of September 1727 years. All horses not exceeding 13 hands and 2 inches high are admitted to runn, and the winning horse to be sold for one hundred merks, if required, by the judge of the race, the riders staiking crouns apiece, which are given to the poor to pray that the Monarchy and Royal Family may be lasting and glorious in these kingdoms."

No. 4,612. Rapier with square blade, fluted towards the handle, in which is inscribed "N. Solingen;" open guard and pommel, inlaid with silver roses and scroll-work, the cross guard $9\frac{1}{2}$ in. long, fluted handle. Length, 4 ft. 8 in.

No. 4,613. Spanish misericorde or dagger; the blade, 18 in. long, is double edged, and the part towards the hilt has a pounced scroll ornament and two short arms parallel to the blade, used for breaking the adversary's sword, a straight cross hilt 12 in. long; it has a solid triangular guard, with turned over edges, decorated with a highly finished chasing of two knights on horseback in combat, trophies of arms above and below, spiral fluted pommel and corded hilt. This dagger is said to have belonged to Philip II. of Spain. It was obtained from the armoury of the Prince of Peace by General Doyle, who presented it to the Royal collection in 1812.

No. 4,614. Sword, said to have been that of John Hampden; the blade is two edged, straight, 2 ft. 10 in. long. The guard, handle, and pommel are beautifully chiselled in steel, with scenes from the life of King David, his slaying the lion, cutting off Goliah's head, his coronation as King of Israel, &c. The cross hilt terminates in figures of Fame and Time,

Collection lent by Her Majesty the Queen—*continued.*

and other parts are chiselled with satyrs, nude figures, therms, and foliage of most minute and exquisite design. This sword was presented by Walsh Porter, Esq., in 1807.

No. 4,615. The sword of King Charles the First; the blade is straight, two edged, 2 ft. 6 in. long, entirely covered with gold damascened work of emblems, Latin sentences, mottoes, and ornamentation; one of the inscriptions has the date 1619 (17th James I.) The pommel is of open scroll-work, and the guard is chased with trophies of arms and foliage.

No. 4,616. Sword, the blade is single edged and damascened towards the hilt with scrolls, and inscribed, QVI · GLADIO · FERIT · GLADIO · PERIT · CONSILIO · POLLET · C.VI · VIM · NATVRA · NEGAV. The swept hilt and pommel are inlaid with silver terminal figures and scrolls in relief on gold ground. Length, 3 ft. $3\frac{1}{2}$ in.

No. 4,617. Sword, the blade single edged, the hilt inlaid with silver scrolls and the Prince of Wales' feathers. Length, 3 ft. $4\frac{1}{2}$ in.

No. 4,618. The "Cellini" Shield.

A circular iron shield in repoussé work, of slightly convex form. From the centre springs an ornamental boss, terminating in a spike. Most of the details are richly damascened in gold and silver, with minute patterns of arabesque scroll-work and imbrications.

The surface is divided by male and female terminal figures into four compartments, each containing a subject illustrative of the life of Julius Cæsar, executed in relief, the armour and accessories being damascened with gold in the most elaborate manner; above and below these panels are bands of oval cartouches, containing scroll-work, connected by square links with exquisite smaller guilloche and fret borders, all richly damascened.

The first compartment represents Cæsar receiving the tokens of the death of Pompey; a soldier who has just landed from a boat presents him with the head of the vanquished warrior, and his signet ring

The second represents a combat of horse and foot soldiers, probably the battle of Thapsis.

The third composition is a sacrifice, with the accidental staining of Cæsar's robe with blood, looked upon as a prognostic of evil.

The fourth depicts another conflict, probably the battle of Munda, in which Cæsar rallied his troops at his own personal risk.

Collection lent by Her Majesty the Queen—*continued.*

This shield has always been reputed to be the workmanship of Benvenuto Cellini ; there is, however, no valid ground for ascribing it to him, and, on the contrary, it is doubtless a magnificent *chef d'œuvre* of one of the great Milanese artist armourers. It has long been in the possession of the Crown, and is traditionally said to have been presented by Francis I. to Henry VIII. at the field of the Cloth of Gold, in 1520. It is, however, apparently of more recent date (circa 1550?) The diameter is 23 in. ; depth, 8 in.

The following Latin inscription encircles the shield near its outer margin :

" Ambitus hic minimus magnam capit ambitionem,
Quæ regna evertit, destruit imperia ;
Sustulit e medio magni vitamque decusque
Pompeii, avexit Cæsaris imperium.
Cæsaris in cœlum mitis clementia fertur
Quæ tamen huic tandem perniciosa fuit.
Annulus excit ei lachrymas cervixque resecta
Pompeii, hinc patuit quam probus ille foret.
In sacris docuit vestis conspersa cruore
Huic præsaga mali talia fata fore.
Si vires igitur spectavens (*sic*) ambitionis
Non gravius videas ambitione malum."

Her Majesty the Queen, from the Armoury at Windsor Castle.

Collection Lent by Lord Londesborough.

No. 4,619. Breastplate of steel repoussé work, richly damascened with gold, gilt background, and inlaid with silver. In the centre at top is a gorgon's head, beneath which are two captives seated on an arch, supported by therms, and a statue of Mars, resting on the heads of two fauns ; on either side are festoons and masks, medallions of Jupiter, Mercury, Saturn, and Apollo ; trophies, satyrs, &c. Date circa 1550. This breastplate is said to have been worn by Philip IV. of Spain. (From the Bernal collection.) Spanish? or Milanese? work. (Engraved in Fairholt's "Miscellanea Graphica," plate 39, fig. 2.)

No. 4,620. Steel morion in repoussé ; on one side is represented a camp scene, on the other a combat ; it is likewise ornamented with a mask and reclining figures, arabesque scrolls on the crest or comb, which is much higher than usual. It has been originally damascened with gold, portions of which still remain in the interstices. Milanese, sixteenth century work. Height, $12\frac{1}{2}$ in. by $15\frac{1}{4}$ in.

Collection lent by Lord Londesborough—*continued.*

No. 4,621. Steel saddle back, decorated in repoussé, with a combat of equestrian figures in Roman costume, the faces, arms &c., damascened with silver; the armour and horse-trappings in gold; background gilt, scroll border. Sixteenth century, Milanese work. Diameter, 20 in.; height, 6 in.

No. 4,622. Gorget, with chased and gilt ornaments of dragons and scrolls, corded border; within a wreath in the centre is a castle of three towers, with two hands issuing from it (the arms of Antwerp). Sixteenth century.

No. 4,623. Triple ridged "cock's-comb" morion, with embossed scrolls and fleurs-de-lys in the centre of each side; a plume-holder fixed to the middle ridge. Florentine work? circa 1550.

No. 4,624. Pair of steel gauntlets in repoussé, damascened with gold; in the centre of each is a figure of Mars, with captives and trophies at the sides. Sixteenth century.

No. 4,625. Pair of steel gauntlets, chased and damascened with gold arabesques and scrolls; on the wrist of each is a figure of Mars. Sixteenth century.

No. 4,626. Pair of gauntlets of russet steel and gold, with the device of a full blown rose and true lover's knot. Circa 1530. (From Lord Pembroke's collection.)

No. 4,627. Pair of steel gauntlets, richly damascened with military weapons, arquebuses, palm branches, and garlands, divided by silver cords and knots. Spanish? work, sixteenth century.

No. 4,628. Cantle of a saddle of steel, ornamented with damascened repoussé work. A female figure standing on a dolphin; above are two heads of winds blowing from opposite sides. Size, $10\frac{3}{4}$ in. by $8\frac{1}{4}$ in.

No. 4,629. Circular cuir-bouilli shield of the sixteenth century, with figures and ornaments in relief. In the centre of the outside is represented Perseus rescuing Andromeda from the monster, with four smaller medallions of Mercury, Fortune, and equestrian figures; enriched foliated scrolls between, also winged genii with military trophies. The interior of the shield is decorated with emblematical medallions; in the centre is painted upon a field, *gules*, a lion rampant, *or*, holding a fleur-de-lys; the handle and strap are both perfect. (From Strawberry Hill.) Italian work, circa 1540. (Engraved in Fairholt's "Miscellanea Graphica," p. 3.) Diameter, $22\frac{1}{4}$ in.

No. 4,630. Cuirass with tassets, elaborately engraved; on the breastplate is a knight kneeling before a crucifix, behind

Collection lent by Lord Londesborough—*continued.*

him a crowned figure; at the top a combat of nude warriors armed with swords and shields, and boarders of interlaced scrolls. German sixteenth century work.

No. 4,631. Steel chanfron with testière; ornamented with chased and gilt trophies of weapons. Italian work.

No. 4,632. Tilting pauldron with pass guard, in russet steel and gold, etched on the lower part with a combat, scrolls, trophies, &c. German, sixteenth century work.

No. 4,633. Mentonière, with manteau d'armes attached, engraved with scrolls and borders richly gilt; and with shield of arms of Saxony, with helmets and crests in elaborate mantling; underneath are the letters F.S.V. ("Miscellanea Graphica," p. xix. 3.) Sixteenth century.

No. 4,634. Placcate for the back, of fine Italian workmanship, with damascened borders in centre, a band with compartments formed of raised silver studs and a repoussé medallion of a female leaning on a column. (*See* Fairholt's "Miscellanea Graphica," p. xix. fig. 2.)

No. 4,635. Arbaleste or cross-bow, the sides of the square stock or handle inlaid with marqueterie of flowers and floriated ornaments, on the front and back are thick plaques of ivory, carved and gilt, with borders of hunting subjects; on the front male and female portrait busts, &c., &c. The steel bow is strongly gilt and painted with two other coats of arms, hounds, stags, and flowers; on the end of the stock is a shield with gilt letters C.S.L., and the date 1572. Length, 2 ft. 6 in.; diameter, 2 ft. 9 in.

No. 4,636. Pair of metal-gilt stirrups, elaborately chased with arabesques of terminal figures, birds, masks, and satyrs. Circa 1610.

No. 4,637. War horse muzzle, of steel; on the upper part are two rows of open-work letters forming German inscriptions, and, in front, two circles of letters round the nostrils.

No. 4,638. War horse muzzle, of steel; the ornamentation formed of open-work letters and inscriptions in German. On one of the pieces is the date 1549.

No. 4,639. War horse muzzle, with steel open-work ornaments, brass border; on a plate in front is the date, 1589.

No. 4,640. An armourer's hammer, entirely of steel; the head is chased on one side with a dolphin's head, on the other with the fore part of a lion and a dragon, ending in foliated ornaments; it has the initials I.H.M.

No. 4,641. Saddle-tree, covered with a white composition or putty-work, modelled in low relief, with numerous figures, in the costume of the fifteenth century, of men, women,

Collection lent by Lord Londesborough—*continued.*

a knight on horseback, animals, conventional trees, &c., bound with brass round the edges.

No. 4,642. Prod, or light cross-bow, of dark wood, with sphinx handle, steel bow, and a spike issuing from a lion's mouth at the end. Sixteenth century.

No. 4,643. Portion of a small suit of armour, consisting of the breastplate and cuirass, of overlapping plates of steel, with engraved borders, all varied. On the breastplate is engraved or etched the Annunciation, St. John and another saint on each side; beneath is an inscription.

No. 4,644. Poignard, with serrated and pierced blade of triangular form, lance-shaped point, 15 in. long; the hilt and pommel are inlaid with silver, and ornamented in relief with cherubs' heads, and elegant silver chain borders, wire handle, the ring guard of the hilt has had a jewel set in the centre.

No. 4,645. "Misericorde," with a triangular fluted blade gilt, 12 in. long. On the sides are engraved female figures, with the high horned head dress and costume of the latter part of the fourteenth century. On the back is an abbreviated inscription; the words divided by flowers; a chequered patern at the point; the grip is of wood; the pommel and cross hilt formed of chevron bands, hatched and gilt. (Fairholt's "Miscellanea Graphica," xiii. fig. 6.)

No. 4,646. Italian poignard with triangular steel blade, silver corded handle, gilt pommel and hilt; the latter ornamented with filigree work; boss or guard set with imitations of precious stones. The scabbard is of silver, enriched with engraved ornaments; a silver chain is attached. Length, 23 in.

No. 4,647. Dagger, with ivory hilt carved, open spirals with a brass fillet in the centre of each, and blue and amber dots on each side of the blade. Length, $9\frac{1}{2}$ in.

No. 4,648. Poignard, with triangular Damascus steel blade, the hilt ornamented with scrolls, flowers, and masks in chased steel. Length, $14\frac{1}{2}$ in.

No. 4,649. Coutel, or short sword, slightly curved, like a modern cutlass, with semicircular guard attached to the cross hilt, which turns over at each end towards the blade; twisted wire grip. The guard hilt and pommel are of steel inlaid with gold scrolls, and on each side of the centre of the hilt is a medallion representing a wild boar hunt. The blade is also damascened with gold on the lower part, with a view of the siege of Boulogne, which took place in 1513, exhibiting the cannon, ammunition, waggons, and tempo-

Collection lent by Lord Londesborough—*continued.*

rary fortifications and soldiers; the reverse side bears the following inscription:

HENRICI OCTAVI LETARE, BOLONIA, DVCTV,
PVRPVREIS TVRRES CONSPICIENDA ROSIS.
JAM TRACTA JACENT MALE OLENTIA LILIA, PVLSVS
GALLVS, ET INVICTA REGNAT IN ARCE LEO:
SIC TIBI NEC VIRTVS DEERIT, NEC GRATIA FORMÆ,
CVM LEO TVTELA, CVM ROSA SIT DECORI.

"Rejoice Boulogne under the rule of Henry VIII. Thy towers are now to be seen adorned with purple roses; the ill-scented lilies are torn down; the cock is expelled, and the lion reigns in the unconquered citadel. Thus, neither valour nor beauty will fail thee, since the lion is thy protection, and the rose thy ornament."

This interesting sword is traditionally reported to have belonged to Henry VIII. Length, 2 ft. 2 in. (Engraved in Fairholt's "Miscellanea Graphica," plate xxvii. fig. 1.)

No. 4,650. Poignard, the hilt sculptured in relief with battle scenes, the guard with figures on horseback, the pommel with therms and horsemen in medallions, the blade has a raised line down the centre. Length, 15 in.

No. 4,651. Sword, the cup-guard chased and pierced with flowers and scrolls, the pommel with figures, straight hilt, 11 inches long. The blade is inscribed PACE PORTO; GUERA CERCHO, double-edged and fluted. Length, 4 ft. 3 in.

No. 4,652. Spanish rapier, with finely chased and pierced cup-guard ornamented with nude figures, birds, and scrolls; the blade is four-edged nearly square, the cross-guard $10\frac{3}{4}$ in. long, the handle bound by brass wire. Extreme length, 3 ft. $8\frac{1}{4}$ in. (From the Bernal collection.)

No. 4,653. Spanish misericorde dagger, with pierced and chased grip, triangular guard turned over at the edges chased with scrolls and flowers; the blade is four-edged towards the point and serrated on the back near the handle. Length, 2 ft. (From the Bernal collection.)

No. 4,654. Straight sword, double-edged blade, with two openwork flutings towards the handle, 4 ft. $1\frac{1}{2}$ in. long, elaborately chiselled hilt of battle scenes in compartments divided by columns, flowers and fruit at the back. The pommel is hexagonal with equestrian figures divided by columns; on the open flutings of the blade is an illegible inscription; the armourer's marks are the letters O and S under a crown, and O and T under a crown.

No. 4,655. An anelace or dagger, with an ivory handle and short hilt bent towards the blade with plain silver

Collection lent by Lord Londesborough—*continued.*

tips; on the handle are inserted perforated silver circles of geometrical tracery. The blade is straight, double-edged, and slightly fluted, 1 ft. 5 in. long, 3 in. wide next the handle, tapering to a point. It is engraved on one side with a man in a jerkin, tight hose, and drawn sword, and inscribed INJURIA LACESSITUS (*sic*); on the other, a man sheathing his sword, and IRAM COMPRIME. The scabbard is of cuir-bouilli with minute scrolls of flowers elegantly designed in relief; on the upper part is a shield of arms, the back is ornamented with an incised lozenge-pattern, a foliated band down the centre with a sheath to receive a knife; at the top are the perforations to receive the leather thongs by which it was attached to the girdle. This form of sword has been termed "langue de bœuf;" the sheath has a silver rim and tip, engraved, but which has been added in the 17th century.

No. 4,656. Rapier, the cup-guard chased and pierced with the Adoration of the Shepherds and the Flight into Egypt; the pommel is beautifully chiselled with knights in armour, on horseback. Extreme length, 4 ft. Seventeenth century.

No. 4,657. Cross hilted sword, double edged, the hilt ornamented with medallions of Leda and the swan, and other classical subjects in damascened gold, with silver studded frames; the handle is bound round with a fine chain. The blade is inscribed on one side NO · ME · SAGVES · SIN · RASON, and on the other NO · ME · ENBAINES · SIN · HONOR, and the name Manel Gosalel, probably that of the armourer; thus translated,

Draw me not without a cause,
Sheathe me not without honour.

Length, 3 ft. 9½ in. Seventeenth century, Spanish.

No. 4,658. Sword of the fifteenth century, with broad, scymetar-shaped blade, 2 ft. 6 in. long by 3¼ in. wide; the guard is in form of a serpent, the steel grip indented for the fingers, elaborately engraved with the guilloche pattern and scrolls partly gilt. The blade is inscribed in engraved and gilt letters (Lombardic), I.H.S. AUTEM TRANSIENS PER MEDEON INLORON INBAT (*sic*). The armourer's mark on the blade is three fleurs-de-lys (one and two). (From the Bernal collection.)

No. 4,659. Spanish sword of the early part of the sixteenth century; the swept guard and straight hilt is formed in imitation of a square linked chain studded with silver beads; at the union of the hilt and blade is a cross formed by the ends of four of the links; the grip is engraved and

Collection lent by Lord Londesborough—*continued.*

gilt with floriated ornament; the square gilt pommel with figures of antique warriors appears to be of later date. The blade is decorated with trophies and the arms of Spain. (From Lord Pembroke's collection.) Length, 4 ft. (*See* Fairholt's "Miscellanea Graphica.")

No. 4,660. Dagger, with gold damascened ornaments on steel, covering the pommel, hilt, the upper part of the blade, and the top of the scabbard. Length, 16½ in.

No. 4,661. Dagger or long knife, with ivory handle overlaid with silver wire; the blade is engraved with love emblems and inscribed "LES CHASTES LIENS D'AMOUR." Length, 14 in.

No. 4,662. Stiletto, iron baluster shaped grip, square blade. Length, 10 in.

No. 4,663. Poignard; the hilt is quadrangular, ornamented with niello work, two medallions project from the end, bearing female figures on the obverse, arms and weapons on the reverse sides; the blade is damascened, and double-edged towards the point. Length, 12¼ in.

No. 4,664. Sword, of fine French workmanship of the end of the sixteenth century, with silver figures and foliage in relief on steel; at each end of the cross hilt is a mask, one end of which turns towards the pommel, the other towards the blade; in the centre are figures of Justice and Fortitude, the inside of the steel guard represents Cain slaying Abel, and Noah, with numerous animals, entering the ark; the outside, the Conversion of Saul, and the Judgment of Solomon; on the pommel is King David and Judith with the head of Holofernes; the blade is channelled and ornamented with gilt and embossed flowers, engraved edge. Extreme length, 3 ft. 2½ in.

No. 4,665. Hunting poignard, the handle of horn, with brass studs, broad blade, 2 in. wide, engraved with lions, cherubs, and a large helmet and feathers, inscribed AVE MARIA. Length, 10 in.

No. 4,666. Knife or dagger, with horn handle and brass studs in three divisions; the blade piereed in a pattern of stars, &c. Length, 10½ in.

No. 4,667. German mace dagger, plain blade, the handle bound round with copper wire, broad towards the end; engraved boss, hilt and sheath, of minute scrolls; on the extreme end of the scabbard is a large quadriform mace head with four ridges, so that when placed in its sheath the dagger answered the purpose of a mace. Early sixteenth century. (From the Bernal collection.)

No. 4,668. Dress sword, carved ivory pommel and hilt of lions' heads and two lions supporting a shield, silver chased

Collection lent by Lord Londesborough—*continued.*

grip with pierced and channelled blade. Length, 3 feet $\frac{3}{4}$ in.

No. 4,669. Trousseau de chasse of ten pieces, consisting of knives, saw, file, and other implements, ivory handles, the blades damascened with masks, stags, &c.

No. 4,670. A horse's bit of pierced leaf ornament of the seventeenth century.

No. 4,671. Another bit for a horse, ornamented with pierced work, crowns and the arms of Saxony.

No. 4,672. Rapier; the hilt, pommel, and basket ornamented with inlaid silver trophies, animals, busts, flowers, &c., the grip is silver-gilt engraved with trophies; the blade is two-edged and fluted, inscribed on one side, HEINRICH DINGER ME FECIT; on the other, HEINRICH DINGER SOLIGEN; the armourer's mark an anchor with a double cross above. Extreme length, 4 ft. 2 in.

No. 4,673. Suit of armour, cap-à-pie, beautifully channelled and engraved with semicircles, lions' or leopards' heads, and lions' rampant, all which have been originally gilt. This suit, comprising all the pieces necessary for war or for a tournament, is very remarkable for its completeness.

The mounted suit consists of a helmet, with a ridge, visor and beaver, gorget, with lapping plates, breast and back plates, with lance rest; the gusset under the right arm protected by a roundel, right and left pauldrons, rere brace, vambrace and gauntlets, cuisses and jambs. A jupon of chain mail is seen from beneath the tassets; boots also of chain mail, with steel toes. The extra pieces are,—

1. The grande garde for tournaments, consisting of the mentonière and placcate, covered by a large mantcau d'armes, chased with lions' heads.
2. A light kind of helmet, with vizor.
3. A volante piece, or extra protection for the neck and face.
4. A helmet, with an umbril over the forehead, a high crest or comb, and an ear piece, pierced with holes.
5. A plume holder, which fastens on to the helmet.
6. An extra pauldron, with a raised passguard to protect the neck from the edge of the lance.
7. Garde-bras for the left elbow.
8. A circular shield, embossed with rampant lions.
9. A straight sword.
10. A chanfron for a horse's head.
11. The cantle of a saddle.

Probably of Italian work, about 1550. (From the Bernal collection.)

Collection lent by Lord Londesborough—*continued.*

No. 4,674. Wheel-lock gun, the stock and butt inlaid with gold wire; on the end of the butt are two coats of arms, surmounted by a crown, one of which is of France. The armourer's mark, D. G., interlaced. Extreme length, 3 ft. 7¼ in.

No. 4,675. Carbine, the stock and butt carved with scroll-work, and ornamented with gilt metal mountings, on which occurs a medallion containing a portrait bust and emblematical figures; on the side of the butt is an engraved silver plate, with a portrait of Charles Albert, Duke of Bavaria, on horseback; the lower part of the barrel is inlaid with a silver figure of the Virgin and Child, a laurel branch, and the interlaced cipher C. A., surmounted by a ducal coronet, on either side a trophy of arms; the barrel is rifled with spiral channels.

No. 4,676. Wheel-lock rifle, the butt inlaid with silver scrolls and medallions of hunting scenes, and a coat of arms, with supporters. The armourer's mark on the barrel, near the lock, is N. B. and fleur-de-lys, dated 1672. Length, 3 ft. 9 in.

No. 4,677. Wheel-lock gun, the stock and butt of solid ivory plaques, carved with medallions at bottom of Judith with the head of Holofernes, and a lady holding a nosegay; on the other side are armed knights and esquires; on the breech a castle surrounded by a wall, scrolls, &c. The barrel is twisted and chased in high relief, with a man blowing a horn, and hare and hounds. Length, 3 ft. 7½ in. This gun came from the collection of Prince Potemkin. (Engraved in Fairholt's "Miscellanea Graphica") xxxi. fig. 1.

No. 4,678. Wheel-lock gun, the stock and butt inlaid with ivory, tinted green and brown, engraved with reclining figures of Venus, Diana, and other deities, flowers, and arabesques; on the back are representations of "David," "Machabæus," and "Carolus;" the barrel is inlaid with gold and silver scrolls. Sixteenth century. (From the Debruge collection.) Length, 4 ft. 3 in.

No. 4,679. A pair of Italian pistols, mounted in chiselled steel; the ornamentation in high relief, represents the labours of Hercules, the triggers are figures of monkeys, and at the end of the ramrods are figures of Atlas bearing the globe; on the pommels bold arabesques. The barrels are inscribed with the maker's name, Domenico Bonomino. Length. 19¾ in.

No. 4,680. Gun-barrel chased with ornaments and three nude figures in relief, studded with silver. Length, 3 ft. 2 in.

Collection lent by Lord Londesborough—*continued.*

No. 4,681. Matchlock musket, the stock inlaid with ivory and mother-of-pearl, engraved with hunting subjects. German, seventeenth century. Length, 5 ft. 3 in.

No. 4,682. Rifled gun barrel, chiselled with figures in high relief of men and women, with musical instruments, emperors, &c. in compartments. Sixteenth century. Length, 3 ft. $7\frac{1}{4}$ in.

No. 4,683. Wheel-lock gun, the butt inlaid with ivory, engraved with a man on horseback, bear, and dogs, men, birds, cupid on a hippogriff, &c.; the butt is shaped to fit the fingers; the lock damascened with gold and silver; the lower part of the barrel ornamented with strap-work, masks, and flowers in high relief, the upper part damascened with heads of the Cæsars, Mars with trophies, and Hercules and Cerberus. On the end of the butt is inserted a silver medal, inscribed "Sanctus Rudbertus Epis Salisb · 1623." Length, 4 ft. $4\frac{1}{2}$ in.

No. 4,684. Iron spur of scroll work, the rowel of geometrical open-work, found at Ostia, near Rome, in 1857.

E. WATERTON, ESQ.

No. 4,685. Iron helmet, with oreillettes ornamented with repoussé arabesques crested with a sort of sheaf ornament; in front is a dolphin mask. This beautiful helmet is doubtless the work of Paolo di Negroli, a famous Milanese armourer of the sixteenth century; the ornamentation and also the style of execution correspond precisely with those of the breastplate No. 4,689 (Mr. Magniac's), which is signed by the artist; in all probability it was the helmet en suite with it.

SIR ADAM HAY, BART.

No. 4,686. Circular shield of wood, the surface painted with a representation of an emperor distributing largesse to his troops, numerous soldiers around, camps in the back ground. The nude details of the figures are painted in grisaille, all the other parts of the picture, armour, and back ground executed in gold hatching. In the inside of the shield is a battle of horse and foot soldiers in a field of standing corn.

This beautiful shield, intended only for parade, is the work of an eminent Italian painter of the period of Giulio Romano or Polidoro.

SIR ADAM HAY, BART.

No. 4,687. Circular shield ornamented in repoussé with a combat of warriors on horseback. Italian work, sixteenth century.

This magnificent shield, is supposed to be from the hands of the same excellent artist as the celebrated Windsor or Cellini shield belonging to Her Majesty. *See* No. 4,618.

SIR ADAM HAY, BART.

No. 4,688. Helmet of the sixteenth century of steel repoussé work; the crest is in form of a warrior, terminating in scrolls, two winged syrens at the sides, one holding a trumpet, the other a palm branch. Milanese work? circa 1540. J. W. BAILY, ESQ.

No. 4,689. Milanese breastplate of the sixteenth century decorated with bold repoussé arabesques, the principal motives of which are a harpy, masks, and dragons, ending in scrolls of rich foliage, on which birds are perched. At the top is a chased and engraved border of tritons and sea nymphs, a dolphin in the centre. On a scroll at the lower part of the breastplate is engraved I. S. O. PAVLVS DE NEGROLIS ME FECIT. It is perforated on the left side by a bullet hole.

This magnificent breastplate is traditionally said to have been worn by the Elector Maurice of Saxony at the battle of Sievershausen in 1553, the bullet-hole having been made by the missile which slew him. (Photographed in the Catalogue of the Colworth collection.) H. MAGNIAC, ESQ.

No. 4,690. Gun, the stock inlaid with silver wire scrolls and engraved silver plates representing figures of Fame, Diana, an equestrian portrait, boar and dogs, &c. The barrel is entirely covered with minute chasings on gold ground of military subjects; it also has a spread eagle crowned, and the cipher I.E. under a crown, dated 1756. On the lock is Diana in a car drawn by dogs. This gun was presented by the Empress Catherine of Russia to one of her favourites, and was afterwards found in the possession of a native chieftain in the south of India. German work. Length, 4 ft. 7½ in. MESSRS. HUNT AND ROSKELL.

No. 4,691. Anelace, or short sword, the blade 17½ in. long, by 3½ wide next the handle, slightly fluted; engraved on one side with a knight on horseback, and his esquire, in Roman armour, and figures on foot carrying standards, approaching a circular temple, in which is a statue of a female holding a shield, a lion at her feet; above is a vase and a sphinx; on the other side is another allegorical subject, curved hilt towards the blade, with the usual perforated ornaments on the grip; round the sides of the handle is inscribed, NVNQUAM POTEST NON VIRTUTI LOCOS. It has a cuir-bouilli sheath, damascened in interlaced pattern, and with sheaths for two knives at the back, with perforations for suspension at the girdle. The armourer's mark on the blade is a castle. Italian, circa, 1500. STEPHEN RAM, ESQ.

No. 4,692. Presentation gun, the stock richly inlaid with scrolls, and fruit, and massive silver trophies; the barrel is plated, and inlaid with military weapons in silver and gold.

Length, 4 ft. 8¼ in. Eighteenth century. This gun was recently brought from China, being part of the spoil from the Summer Palace. JOHN LINTON, ESQ.

No. 4,693. Anelace, or short sword, the blade 14 inches long by 3½ in. next the blade, fluted in three lengths of four, three, and two towards the point; the centre engraved and damascened with guilloche pattern and amorini; steel hilt, curved towards the blade; ivory handle, perforated to receive the circular geometrical ornaments, bordered with brass; the armourer's mark on the blade is a crescent. Italian, sixteenth century. E. WATERTON, ESQ.

No. 4,694. Anelace, or short sword, the blade 17 in. long by 3¼ wide at the hilt, tapering to a point, two-edged, slightly fluted; engraved with horsemen, dogs, and nude figures; inscribed on one side, GENTIL·HOR·ADALTO; on the other, VIRTV·CONDVCE. The steel hilt is curved towards the blade; horn handle, ornamented with perforated circles, as in the last; round the handle is printed in Roman capitals, NECESSITVDO+HOMINES+TIMIDOS+FORTES+FACIT. Italian, sixteenth cent. E. WATERTON, ESQ.

No. 4,695. Morion, richly damascened with gold and repoussé work; on one side, in an oval medallion, is represented a warrior, seated, trampling on a satyr; Minerva advances towards him, whilst behind her is another satyr; a walled city in the distance; on the other side is a female with a lyre in her hand, sitting on a wild man, and holding him by a chain, her foot resting on the base of a column; on the ground near her are musical instruments; Mercury places a laurel wreath on her head; on each side of the medallions are reclining figures of Fame and Peace, cupids, and trophies; cupids also on the crest and oreillettes. Sixteenth century. W. H. FORMAN, ESQ.

No. 4,696. Pair of iron spurs, with a cluster of five large rowels, each having eight smaller revolving rowels on the points. Spanish work. W. H. FORMAN, ESQ.

No. 4,697. A pair of large stirrups, of iron plated with silver, parcel gilt, the sides are of semicircular form, connected at the bottom by a flat piece for the foot, and a bar over the top, with a loop for the strap; on each of the outer sides is inserted a plate of silver, protected by the metal edge, fastened by silver rivets, which are seen on the inside; ornamented with an exquisite border of translucent cloisonné enamel in gold, divided into a number of compartments, the principal feature in each being an ornament resembling two white feathers, bound together by lovers' knots, green and blue leaves on ruby-coloured ground; this border of goldsmith's enamel traverses the semicircular disc,

and also passes down the centre, forming two spaces, of a triangular shape, which latter are filled in with plates of niello work, consisting of rich foliated arabesques. Length, $6\frac{1}{8}$ in.; height, 6 in.; depth, $5\frac{5}{8}$ in.

These most exquisite and unique stirrups are apparently the work of an Italian goldsmith of the early part of the sixteenth century (circa 1500-30 ?); their large size, peculiar shape, and the style of ornamentation of the embossed silver lining of the insides of the stirrups, have, however, a rather marked oriental aspect, and the writer is inclined to believe that they were made for some oriental potentate doubtless by a great Italian goldsmith. More than one hand may, however, have co-operated in the execution of these most extraordinary and sumptuous objects.

W. H. FORMAN, ESQ.

No. 4,698. Steel powder flask of highly finished workmanship with a repoussé medallion in the centre, of a lady and gentleman in the costume of the reign of Charles I., with a boy leading a brace of dogs; beneath is a projecting stag's head; the flask is mounted with brass ends.

MESSRS. FARRER.

No. 4,699. Wheel-lock pistol, the stock and butt of ivory, carved with Orpheus charming the beasts, the subject being continued along both sides; underneath are arabesques and scrolls, and along the barrel engraved compartments of emblematical figures, and Hercules killing Cerberus; a large boss at the end of the butt. Length, 2 ft. 4 in. The armourer's marks are a negro's head on the barrel, and on the lock the letters B and K, with a small O between, and a pair of spectacles. MESSRS. FARRER.

No. 4,700. Pair of flint-lock pistols, inlaid with elegant gold scrolls and arabesques, the boss of pierced work, the barrels have the name of the maker, Lazarino Cominazzo. Length, $22\frac{1}{4}$ in. J. T. GIBSON CRAIG, ESQ.

No. 4,701. Flint lock of chased steel, circa 1650; the hammer is formed of a triton, ending in a bust or terminal figure; the steel is a female figure standing on a dolphin; in the centre of the lock is Leda and the swan. Italian (Brescia) work. REV. J. BECK.

No. 4,702. Flint lock, with embossed figures, terminating in scrolls. Italian, late seventeenth century. REV. J. BECK.

No. 4,703. Another flint lock, Italian work, dated 1735. REV. J. BECK.

No. 4,704. Indian sword, with disk-shaped guard, encrusted with gold ornamentation, curved hilt, the grip terminating in a long spike instead of a pommel. This sword was used by Tippoo Sahib at Seringapatam, and was pre-

sented by the Marquess Wellesley, Governor-General of India, to the present owner. Length, 3 ft. 10½ in.

The Marquess of Salisbury.

No. 4,705. Rapier, the cup hilt ornamented with engraved scrolls on gilt ground, the guard 12¼ in. across; four-edged blade, channelled near the hilt, and inscribed TOMAS ATALA. Sixteenth century. Length, 4 ft. 2 in.

Sir William Frazer.

No. 4,706. Double flint-lock gun in a case; the stock carved with a ram's head and chased silver mounts an eagle carrying a hare in its claws, &c. The barrels are inlaid with gold, and in large letters is the name of the maker, Le Page, à Paris, Arqueʳ de l'Empereur; damascened locks, dated inside 1807; said to have belonged to the Emperor Napoleon I. Charles Winn, Esq.

No. 4,707. Two oriental pistols, with embossed silver stocks. A dagger, with silver handle and sheath, and a knife and sheath also of embossed silver, en suite.

J. Rainey, Esq.

No. 4,708. Dagger, with square blade, the pommel and cross hilt inlaid with silver, in flowers and military weapons. This dagger belonged to Bishop Juxon. Length, 15 in.

Mrs. Littledale.

No. 4,709. Dagger, with triangular fluted blade, silver hilt, the shell guard chased in relief, with an emperor seated and two prostrate captives; the same subject repeated on the pommel; red leather sheath, with silver tips. The armourer's mark a chain of six links, in gold. French, seventeenth century. Length, 16 in. Mrs. Littledale.

No. 4,710. Pair of steel spurs, inlaid with silver scrolls and birds; rowels of five points.

The Ashmolean Museum, Oxford.

No. 4,711. Steel double shell guard, chased in high relief, with a party of horse soldiers attacking a fort, numerous figures; on the inside is a combat in low relief.

Rev. Montague Taylor.

Collection lent by R. T. Pritchett, Esq.

No. 4,712. Horse's bit of the seventeenth century, found in Rome

No. 4,713. Plug bayonet, with saw back, the cross hilt damascened with gold. Length, 13½ in.

No. 4,714. A tangent sight for cannon, made at Strasbourg, by Jost Miller, 1609. "The quadrant at the side shows the elevation of the gun and a plumb line its verticality, the whole sight moving sideways as a wind-gauge sight, with set screws to fix it.

Collection lent by R. T. Pritchett, Esq.—*continued.*

No. 4,715. Pair of flint-lock pistols, mounted with chased steel, of portrait busts and winged figures, blowing trumpets.

No. 4,716. Hunting sword with large fluted pear-shaped boss, cross piece and guard, the blade is slightly fluted and flat edged, to within 27 in. of the hilt, when it becomes double sharp edged. Extreme length, 4 ft. $2\frac{1}{2}$ in. Circa 1540.

No. 4,717. A pair of pistols by Joh. Jac. Kuchenreuter, the barrels chased in fine relief with scrolls, a stag and deer, &c., on the barrel is a small stamp in gold, of a knight on horseback, and the maker's mark. The carved handle mounted in brass is embossed with stags, &c. Length, $10\frac{3}{4}$ in.

No. 4,718. Wheel-lock rifle, the stock and butt inlaid with pieces of coloured ivory and mother of pearl, in pellets and stars, bound with brass and a steel spanner. Beginning of the seventeenth century. Length 3 ft. $10\frac{1}{2}$ in.

No. 4,719. Mahratta sword, the hand and arm piece of gilt metal, chased in relief with foliated ornaments and lions' heads. Length, 3 ft. 11 in.

No. 4,720. Moorish flint-lock gun, the butt inlaid with silver wire scrolls and flowers and engraved silver bands, with green and red circles. Length, 5 ft. $2\frac{1}{2}$ in.

No. 4,721. Scinde matchlock rifle, mounted with silver and circular ornaments on the butt, the barrel of Damascus steel, welded in a wavy pattern, the ends inlaid with gold; on the breech is an inscription. Length, 4 ft. 4 in.

No. 4,722. Rapier with open-work basket hilt of flowers and scrolls, the pommel chased with a coat of arms and lions, the blade has a pierced channel close to the hilt. Length, 4 ft. 1 in.

No. 4,723. Rapier, with pierced half shell-guard, grip, and pommel; cross hilt 11 in. The blade is two edged, with the word SAHAGUM on each side. Length, 3 ft. 2 in.

No. 4,724. Presentation rifle, silver mounted with chased trophies, period of Napoleon I., made by "Boutel à Versailles." Length, 3 ft. 7 in.

No. 4,725. A rest for a sporting rifle inlaid with mother-of-pearl and ivory; date, beginning of the seventeenth century.

No. 4,726. Sword, with flat pommel and swept hilt, inlaid with silver; on the pommel and knobs of the hilt are medallions of St. George and the dragon, &c. Circa 1580.

No. 4,727. Rapier, the blade broken, fluted towards the

Collection lent by R. T. Pritchett, Esq.—*continued.*

hilt with the letters SPA RO LR, the shell-guard chased with a reclining figure, and a man slaying another, open-work scrolls between as well as on the hilt and pommel. Milanese work, circa 1640.

No. 4,728. Rapier, with basket hilt of large open leaf pattern, double channelled blade with inscription in two lines on each side, VERITATEM DILIGITE ET PUGNATE PRO PATRIA, and CLEMENS HORN ME FECIT SOLINGEN. Length, 3 ft. $5\frac{1}{2}$ in.

No. 4,729. Sword, with swept hilt and large pommel inlaid with silver scrolls and flowers, much defaced, double-edged blade. Beginning of the seventeenth century. Length, 3 ft. $2\frac{1}{4}$ in.

No. 4,730. Steel powder flask, with engraved scroll borders. Beginning of the seventeenth century.

No. 4,731. Steel patron for holding cartridges, with embossed figures in front. Sixteenth century.

No. 4,732. Leather patron, with steel mountings and cover, and ball bag attached. Seventeenth century.

No. 4,733. Two sleeves of chain mail, riveted, and in excellent preservation.

No. 4,734. Sword, with swept hilt, chased with reclining figures, dogs, stag, and female figures on the pommel. Temp. James I.

No. 4,735. Florentine morion, with a large fleur-de-lys on each side, etched with flowers, and a very high comb, with masks and scrolls. Circa 1570.

No. 4,736. Heavy saddle-bow plate, chased with the arms of Castille, surmounted by a crown. $7\frac{3}{4}$ in. by 7 in.

No. 4,737. Double gun lock, with a wheel and two hammers to hold flints.

No. 4,738. Misericorde, or dagger, with triangular guard of open-work scrolls. Length, 1 ft. 8 in.

No. 4,739. Iron horse muzzle, with a border of pierced letters in German, with a deep brass band of pierced work; in the centre a spread eagle, and the inscription, IN TE DOMINE SPERAVI, 1671. Below are the arms of Saxony.

No. 4,740. Misericorde, or dagger, with plain triangular guard, and appliqué ornament of the double eagle; square blade, with an indentation at the back for the thumb. Length, 1 ft. $11\frac{1}{4}$ in.

No. 4,741. Powder flask of wood, covered with red velvet; in front is a pierced steel plate, with repoussé figures of two warriors fighting, one of whom is leading a horse by the bridle. Sixteenth century.

Collection lent by R. T. Pritchett, Esq.—*continued.*

No. 4,742. Sword, double-edged blade, with spirally twisted cross-piece, and forefinger and thumb guard; the pommel ornamented with roses. Circa 1500. Length, 4 ft. $3\frac{3}{4}$ in.

No. 4,743. Rapier, with open fretwork, basket hilt, on the top of which, reaching nearly as high as the boss, is a hook, to suspend it to the girdle. Circa 1550. Length, 4 ft. 5 in.

No. 4,744. Gilt dagger sheath, ornamented in relief on the front with a Dance of Death, and dated 1570. The dagger itself is wanting, but the knife and fork which fit in at the back are still in their place. Swiss work.

No. 4,745. Small model of a wheel-lock pistol, steel barrel and lock, gilt engraved stock, manufactured as a specimen of the armourer's art about 1570. Length, 2 in.

No. 4,746. Steel spanner and turnscrew combined. Circa 1650. Length, $7\frac{1}{2}$ in.

No. 4,747. Leather powder flask bound with engraved steel borders, with leather ball bag attached. Seventeenth century.

No. 4,748. A rajah's sword, chased silver handle and scabbard. Cingalese work; the pommel in form of a dragon's head. Length, 2 ft. 4 in.

No. 4,749. An oblong sword pommel of chased steel with numerous figures. Circa 1590.

No. 4,750. Steel spur with open work ornaments and large rowel of seven spikes, each $2\frac{3}{4}$ in. long. Spanish.

No. 4,751. Spanish plug bayonet, used also as a dagger. Dated 1708. Length, $16\frac{3}{4}$ in.

No. 4,752. Stag's horn powder flask in gilt mountings, carved in relief with the subject of Heliodorus. Sixteenth century. Height, $11\frac{1}{2}$ in.

No. 4,753. A silver sword-hilt, pierced shell-guard and pommel, wire grip. English, eighteenth century.

No. 4,754. Presentation fowling-piece, the stock inlaid with silver wire scroll and figures, the barrel inlaid with gold, on which are the arms of Amsterdam, the lock also damascened; maker's name, I. Van Solingen, Amsterdam. Length, 5 ft. 1 in.

No. 4,755. Fowling-piece, inlaid with silver; the welded Damascus barrel also inlaid with silver; the lock is chased with a figure in a car drawn by dogs. The lock is engraved in La Collombe's work, published in Paris 1630. Length, 4 ft. 9 in.

No. 4,756. Plug bayonet, ivory handle, inlaid with small silver annulets in patterns. The armourer's mark is three stars. Length, 17 in.

No. 4,757. A spanner and primer for wheel-locks, containing also a measure for the powder. Beginning of the seventeenth century. Length, 8 in.

No. 4,758. Cingalese silver filigree knife and scabbard, finely worked, taken at Moultan. Length, 13 in.

No. 4,759. Circular Genoese powder flask, of wood, inlaid with ivory, in rings and small gilt stars.

No. 4,760. Sword of state, with double-edged blade elaborately engraved; on one side may be traced from the point the head of Apollo, a shield of three fleurs-de-lis (two and one) surmounted by a crown, and another shield, three crapauds or frogs (two and one), between the shields are scrolls; on the other is the head of Apollo, the arms of France as before, and a shield of a crapaud in chief, a small cross, and an annulet; scrolls between. The blade is 2 ft. $8\frac{1}{2}$ in. long. The grip is formed of an octagonal piece of crystal mounted in silver, inlaid with niello work at each end; it has a plain hemispherical crystal pommel, mounted on eagles' claws of engraved silver, through which is seen a gilt winged hour-glass and the motto "Vigilate." The cross hilt is formed of a square piece of crystal in the centre, and across it is a silver belt set with two small crystal medallions painted on the backs with two hands joined holding a flower and a flaming heart, and two engraved silver eagles' legs, the claws grasping cut crystal knobs. The handle is 8 in. long; the cross hilt $9\frac{3}{4}$ in.

This sword is traditionally believed to have been given by Pope Leo X. to Henry VIII. It is, however, obviously of much more recent date (end of 16th or commencement of 17th century). The Ashmolean Museum, Oxford.

Section 19.

MISCELLANEOUS ENAMELS.

By Augustus W. Franks, M.A., Dir. R.S.A.

Under the present section are placed a number of enamels of very various ages and countries, and illustrating very different modes of applying that material.

One of the most remarkable specimens is the covered beaker, belonging to Mrs. Paul (No. 4,800), being executed by the *cloisonné* process *à jour;* the various enamels are

separated from each other by slender bands of gold, but the process differs from the ordinary *cloisonné* specimens in the absence of any background. In a French inventory of 1363 we find "une grande cope d'or sans couvescle, et est esmaillée à jour." Cellini, in his *Oreficeria* (cap. iii. p. 41) tells us that in 1541, while he was in Paris, in the service of Francis I., the king showed him a remarkable ancient drinking cup, without a foot, formed of filigree work, with enamel in the interstices, so as to be transparent; and he enters minutely into the mode in which such an object could be made. Evidently, however, this style of work was new to him.

A coarse kind of enamelling on brass by the *champlevé* process seems to have been practised in England during the reign of Elizabeth, consisting of inlaying light and dark blue, and white in the interstices of a pattern in relief. A specimen of this work is exhibited by Lady Buxton, No. 4,802. Several fire-dogs of this work have been preserved, on some of which are the royal arms of England.

Although Limoges is the only place which can be said to have possessed a manufacture of painted enamels during the 16th century, an art so brilliant in its results and so popular must have had its admirers in other lands; the efforts, however, of the enamellers of all other countries but France seem rather to have been experimental than continuous.

Two of the specimens exhibited on the present occasion, and which belong to the latter part of the fifteenth century, are very Flemish in character, although it is possible that they may be the works of some of the numerous Flemish artists who visited Italy.

Others are unquestionably of Italian origin, some of them perhaps from Lombardy, others from Venice or Florence. To Venice again are ascribed some very attractive vases and vessels of various kinds, slightly oriental in design, and which are rarely adorned with figures. (Nos. 4,809 to 4,814.)

The extended use of painting on a white ground, generally on plates of gold, by Toutin and his followers, led to many fine works being executed in various parts of Europe, good specimens of which may be found in the collection of watches, while the enamelled portraits by Petitot, Zincke, and others will probably never be surpassed.

In England, during the last century, several artists practised the art of enamelling with success; a fine enamel by W. Craft is exhibited by Mr. Octavius Morgan (No. 4,830), and the works of several other English enamellers are to be found in the collection of miniatures.

The East seems to have gone through many of the same phases as Europe, though at different times. The earlier Chinese enamels are executed on copper by the cloisonné process; the later by the champlevé process, while some few specimens on silver resemble more nearly the French and Italian enamels on bas-relief. The Persian enamels are partly executed by this process and partly painted, while the modern Chinese are entirely painted, a mode of decoration said to have been borrowed from Europe.

Ancient Chinese enamels were at one time very rare in Europe, but owing to more extended intercourse and recent political events, large quantities of such enamels have been imported. Fine specimens may be seen in the International Exhibition, but it has been considered advisable, from want of space, to exclude Chinese enamels as well as Chinese porcelain from the Special Exhibition of Works of Art on Loan.

No. 4,800. Silver-gilt beaker, with obtuse conical cover, surmounted by a finial of Gothic foliage; the foot is made of a narrow band of open-work with a twisted ornament, and this band is repeated on the edge of the cover. The bowl, which gradually widens as it rises, is ornamented with pointed windows of enamel, each of them of three lights. From window to window runs a broad band of enamel with a very elegant scroll pattern on a green ground. The metal surface is pounced all over with a running pattern of birds and scrolls. A similar design of enamelled windows and bands occurs on the cover, and the metal is pounced with scrolls. In the bottom is a circular medallion in very vivid colours representing flowers and scrolls. All the enamels with which this cup is decorated are executed by a very peculiar process, being cloisonné enamels without backgrounds so as to be perfectly transparent; the outlines are formed of very delicate gold bands; the colours employed are chiefly white, blue, and green, with occasional portions of yellow and opaque red.

This very remarkable cup appears to be German or Flemish in design, and of late fourteenth or early fifteenth century work. Engraved in Shaw's "Decorative Art of the Middle Ages." Height, 7 in.; diameter, $3\frac{7}{8}$ in.

MRS. PAUL.

No. 4,801. A silver-gilt spoon worked in low relief and with enamelled grounds. The bowl has within it a longitudinal band of white enamel, the remainder of the space

being on one side green, on the other purple; the ornaments are scrolls among which occur the letter M and the Greek ε. The back is similarly ornamented, the devices being a crescent moon, stars, and the same letters thrice repeated; the handle is ornamented with stars on purple and green stripes; the handle terminates in a flower. Fifteenth century. Length, $6\frac{3}{4}$ in. LORD LONDESBOROUGH.

No. 4,802. Large strombus shell mounted on a stem and foot of metal, gilt and enamelled. The designs are in low relief, with dark blue, light blue, and white grounds. They are chiefly flowers and scrolls, among which a white four-petalled flower is conspicuous. English work, late sixteenth century. Height, 14 in. LADY BUXTON.

No. 4,803. Silver beaker or cup, slightly widening at the top, the base trifoliated. The whole surface, inside and out is coated with a black enamel, painted in grisaille, with a little pale lavender colour, and details in gold. The exterior is covered with running scrolls. Near the foot is represented a pedlar asleep, whose clothes monkeys are pulling off and stealing; near him is his pack, the contents of which are being carried off by monkeys, who are hanging them, as well as the pedlar's boots, hat, &c. on the several branches of the scroll work. This design closely resembles a very rare Italian print of the fifteenth century, which is preserved in the British Museum, but it is a good deal modified to suit the cup. Inside are stiff cypress-like trees on high rocks, with monkeys hunting deer. The inner edge represents stiff clouds. In the bottom of the cup is inserted a metal medallion representing Minerva crowning Vulcan, with the inscription ARTIBVS QVISITA GLORIA. Half-way up the outside of the cup is a band of silver of a twisted pattern somewhat Flemish in character. The foot is distinct and screws on to it. Late fifteenth century. Height, $7\frac{1}{8}$ in.; diameter at top, $4\frac{1}{2}$ in.

Although very Flemish in character, the cup may possibly be the work of a goldsmith of the north of Italy.

LORD ARUNDELL OF WARDOUR.

No. 4,804. Small gold tablet with a rounded top, painted in grisaille on a black ground, and of very minute and careful workmanship. It is thus described by Mr. Robinson in the catalogue of the Magniac collection:—"This very curious and beautiful little plaque is probably an unique example of an individual artist, rather than of an established school of enamelling. The style of design indicates the influence of the Van Eycks or rather of the later Bruges masters, their followers; and it is possible that in this specimen we have an instance of a painted enamel not

materially different in the technical methods employed from the painted enamels of Limoges, whilst anterior to them in date, and evidently of Flemish origin. It appears to have originally formed the centre of a pax. The subject is the Crucifixion or "*Rood*," Christ on the Cross, with figures of the Virgin and St. John. The ground is of a brilliant black enamel of a somewhat more solid and opaque tint than that of the Limoges specimens, and the figures are executed on it in opaque light colours and gold in an almost microscopic manner by delicate stippling with the point of the brush. The tints employed, exclusive of the background and the gold, are five in number, viz., white, flesh-colour, pale blue, red, and green. The figure of our Saviour, and the heads, hands, and feet of the two accompanying figures are stippled with an opaque flesh-coloured enamel unlike any pigment in use in the Limoges school. The draperies and hair of the figures are white. The red or dull opaque colour is sparingly introduced to represent the blood of our Saviour, whilst the crown of thorns is indicated by a pale lavender-blue opaque enamel; and finally, the foreground on which the group stands, is of a bright transparent green tint. The effect of the whole is very brilliant and forcible, yet characterised by a delicate and subdued harmony of tone which is very attractive." Height, 1⅝ in.; width, 1 in. HOLLINGWORTH MAGNIAC, ESQ.

Nos. 4,805 & 4,806. Two circular medallions of silver, slightly convex, and representing female busts; the upper surface has been covered with gold foil which has been coated with a bright red enamel for a background, blue enamel for the heads, and green enamel for the dresses. The flesh has then been stippled on in white, and the hair and other details picked out with gold; round each of the heads is an inscription in gold letters, showing that the busts are intended to represent two mythical personages, Camilla, Queen of the Volsci, and Hypsipyle, Queen of Lemnos. The enamel at the back is of a brilliant blue. These enamels are somewhat of the Mantegna school, and were probably executed in the north of Italy in the latter part of the fifteenth century. Diameter, 2¼ in. A. W. FRANKS, ESQ.

No. 4,807. Upright quadrangular tablet painted chiefly in white on a blue ground, it represents Paris wounding Achilles in the temple of Venus, as is shown by an inscription below, PARIS ACHILLEM INTER PORTAS PERCVDIT. The figures, &c. are very minutely stippled with white on a bright blue ground, with pencilling in gold on the armour and details; while a dark opaque red is to be seen in the architectural ornaments. This curious little enamel which

is very carefully painted, is evidently of Italian workmanship, and early in the sixteenth century. (Didier-Petit collection, 175.) $3\frac{3}{8}$ in. by $1\frac{7}{8}$ in.

HOLLINGWORTH MAGNIAC, ESQ.

No. 4,808. Large enamelled picture representing the Crucifixion painted in colours on a black ground. The composition is much crowded; in the centre is the Saviour on the Cross, above which is the symbol of the Pelican in her piety; on each side are the thieves, the soul of the good thief being borne away by an angel, that of the other by a demon; about the central cross are fourteen flying angels; in the lower part is a group of soldiers, Jews, &c., all in rich costumes; on the right, the soldiers are casting lots for the vesture; on the left is the Virgin surrounded by his disciples; at the foot of the Cross is the Magdalen kneeling, below is a panel in blue inscribed IOANE AMBROSIO DE LANDRIANO. From the conspicuous position of this inscription, it is more likely to be the name of the person for whom the enamel was executed, than of the artist; it is, however, useful as indicating the locality near which it was probable that the enamel was made; Landriano is a small town on the river Lambro, about half-way between Pavia and Milan.

The colouring of this enamel is very peculiar and contains a number of tints, many of them very muddy and pale. The flesh tints are pink shaded with a darker colour and resemble closely some of the paintings on Venetian glass. The costumes may be compared with the elaborate ewer and dish of silver gilt exhibited by the Marchese d'Azeglio (Nos. 1,129 and 1,130). Height, $14\frac{1}{2}$ in.; width, $11\frac{1}{4}$ in. HOLLINGWORTH MAGNIAC, ESQ.

No. 4,809. Circular dish with rising centre and boss for an ewer; the central portion is ornamented with slightly spiral ribs widening towards the end and embossed in relief; they are of a dark blue on a white ground; this is enclosed by a raised green rib; the sides of the dish have sunk flutings of blue on a white ground; the border is blue, and the edge green; the whole surface is ornamented with patterns in gold; the back is blue. Venetian work, sixteenth century. Diameter, $17\frac{3}{8}$ in. W. H. FORMAN, ESQ.

No. 4,810. A plate with a deep centre and broad edge; the centre is green with a radiating pattern in gold, the sides white with running scrolls in gold the centre of the leaves being turquoise; the border is blue with a very fine stiff pattern in gold, somewhat resembling the Greek honeysuckle; the centre of the leaves are red or turquoise; the edge is white. This dish is remarkably

well preserved, and the gilding is quite fresh and unrubbed. Venetian work, sixteenth century. Diameter, 10½ in.

M. ROHDE HAWKINS, ESQ.

No. 4,811. A shallow basin, or saucer-shaped dish; the centre is white, with a coat of arms surrounded by elegant scroll-work, the rest of the dish blue with quatrefoils of gold. Same work and date as the last. Diameter, 9⅞ in.

EARL SPENCER.

Nos. 4,812 & 4,813. Two square trenchers with slightly turned-up edges. They are painted blue on both sides, the front is ornamented in gold, with small touches of red, &c.; the edges are green; on the back are medallions, enclosing in one case a merchant's mark and trident, in the other a merchant's mark only. Venetian work, sixteenth century. 7 in. square. A. W. FRANKS, ESQ.

No. 4,814. A ciborium enamelled blue, with gold ornaments; within the bowl is a blue medallion with ℣ ℟ ℵ in red; in the cover a smaller medallion with the same monogram in green on a white ground. Venetian work, sixteenth century. Height, 8⅞ in. S. ADDINGTON, ESQ.

No. 4,815. A *tchacha* or Russian drinking cup of silver, with designs in enamel set in various compartments and edged with filigree; in the centre is a medallion with a marine deity; at the sides are flowers painted in pale colours on a white ground. Seventeenth century. Diameter, 6⅝ in.; height, 2 in. S. ADDINGTON, ESQ.

No. 4,816. Silver-gilt chalice, in which are set six oval medallions of painted enamel, with sacred subjects. German work. Height, 9½ in. HIS EMINENCE CARDINAL WISEMAN.

No. 4,817. Covered cup of gold, painted in enamel on a white ground. The bowl is oval and decorated on the inside with five subjects from classical mythology, among which may be distinguished Apollo flaying Marsyas, and Icarus and Dædalus flying; on the outside are four subjects of a like character; the stem is a figure, in gold, of Atlas; the foot represents an enamelled mound on which are small frogs and lizards in relief, the whole surrounded by water; the underside is of a turquoise blue with black lace-work edge. The cover is richly elaborate, being a mound on the summit of which are seated figures of Diana and Orpheus surrounded by a number of cupids and dogs, and beyond them divers beasts resting in the hollows of the mound. The beasts consist of an unicorn, a bull, a goat, a horse, a camel, a stag, and a lion; by the side of Orpheus is a bear. All these figures and animals are in relief and of gold enamelled, and some of them are set with jewels; the mound is likewise enamelled; the

inner side of the cover is painted with views of hunting, &c. in the neighbourhood of a German schloss. This remarkable object is probably the work of J. M. Dinglinger, whose curious works ornament the Grüne Gewölbe at Dresden. Seventeenth century. Height, $7\frac{1}{8}$ in.; length of bowl, $4\frac{7}{8}$ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 4,818 to 4,821. Four small semi-oviform cups of copper enamelled, mounted in gilt metal, and resembling egg-cups; on each of them are three medallions, with portraits painted in brilliant colours; the spaces between contain cupids and arabesques in golden yellow. Height, $1\frac{6}{10}$ in.; diameter, $2\frac{1}{2}$ in. MESSRS. HUNT AND ROSKELL.

No. 4,822. Pendant of gold, of a quatrefoil shape, enamelled on both sides on a white ground; on one side, a female saint in the centre, with the Virgin and Child, St. Francis, St. Michael, and St. John Baptist, in the foliations; on the other side, St. Peter and landscapes in the foliations. Height, $2\frac{3}{4}$ in. MESSRS. HUNT AND ROSKELL.

No. 4,823 to 4,826. Four enamelled ornaments from a sword sheath, with the arms of Carl Caspar von der Leyen, Elector of Trèves, 1652–1676. MESSRS. HUNT AND ROSKELL.

No. 4,827. Oval miniature case, set with jewels; the lid is of turquoise enamel, with black ornaments. Seventeenth century. MESSRS. HUNT AND ROSKELL.

No. 4,828. Oblong plaque of gold in bas-relief, partly enamelled; it represents the Holy Family and an angel. $1\frac{3}{4}$ in. by $1\frac{3}{8}$ in. MESSRS. HUNT AND ROSKELL.

No. 4,829. A beaker of silver, coated inside and out with turquoise enamel, in which are fixed four ranges of small bas-reliefs stamped in silver, and representing various subjects, figures, busts, &c.; some of the details are painted in green and pink; on the bottom is a figure at an altar, and the inscription "C. F. Laurentz fecit." Seventeenth century. Height, $4\frac{2}{10}$ in.; diameter, $3\frac{6}{10}$ in.

A. J. B. BERESFORD HOPE, ESQ.

No. 4,830. Large oval enamelled plate, painted in colours, and representing a maiden seated and playing with a lamb; near her is a youth playing on a guitar; in the background is a bridge with cattle, mountains, &c. It is signed, *W. Craft.* An artist of this name exhibited at the Royal Academy in 1774 and 1775. 15 in. by $13\frac{1}{8}$ in.

OCTAVIUS MORGAN, ESQ., M.P.

No. 4,831. Chinese enamelled vase, executed by the cloisonné process on copper; the design is very beautiful, and consists of white water lilies, with blue leaves, on a dark blue ground. Height, $8\frac{1}{2}$ in. ISAAC FALCKE, ESQ.

No. 4,832. Gold ewer with cover, with compartments at

intervals, painted in enamel, and representing animals and birds; the top is surmounted by a bird. Persian work. Height, 6 in. The Duke of Hamilton.

No. 4,833. Cup of Persian enamel, painted in flowers and birds. Height, $5\frac{1}{2}$ in. Joseph Marryat, Esq.

No. 4,834. Chalice-shaped cup, of silver, on twisted stem, all ornamented with leaves, with filigree outlines, enamelled in various colours. Chinese work after an European design. Height, $6\frac{3}{4}$ in. W. H. Forman, Esq.

No. 4,835. A covered cup of silver, on foot, enamelled with flowers and leaves in red, blue, and green. Indian or Persian work. Height, $7\frac{1}{4}$ in. Isaac Falcke, Esq.

Nos. 4,836 & 4,837. Two Turkish zafts or stands for porcelain coffee-cups, elegantly worked in filigree, and partly enamelled. Height, $1\frac{3}{4}$ in.
Hon. Robert Curzon, Jun.

No. 4,838. A silver box, with enamelled flowers. Indian work. Hon. Miss Eden.

Section 20.

GLASS.

By Augustus W. Franks, M.A., Dir. R.S.A.

The art of glass-making seems to have been practised from a very remote antiquity; its processes are represented in the paintings of the Egyptian tombs at Beni-Hassan, which are considered by antiquaries to have been erected at least 2,000 years before the Christian era; and a glass bead has been preserved, bearing the name of an Egyptian monarch, who is presumed to have reigned 1450 years B.C. The workshops of Egypt were very productive, and attained great variety and brilliancy of colour in their wares. They seem to have been especially skilled, in the Ptolemaic period, in making very minute glass mosaics, composed of filaments of various colours fused together. Under the Roman dominion, Egypt appears to have supplied the capital of the world with glass, evidently, from the terms that are used by classic writers, of a costly description.

The Phœnicians probably obtained the art of glass-making from Egypt, and established very considerable workshops at Sidon. It is, no doubt, to this origin that we may attribute the numerous little vases that are found in all the countries bordering on the Mediterranean, distinguishable by their brilliant and somewhat Egyptian

colouring, but with forms of a distinctly Greek character (Nos. 4,850 to 4,872). The workshops of Sidon continued to exist under the Roman empire, and may possibly have originated the later industry of this kind at Damascus.

In Assyria, glass-making seems to have been known at an early period; although many of the specimens discovered at Nineveh are evidently of Roman origin, there are others which are clearly of an earlier date, and one of these, a vase of transparent glass, preserved in the British Museum, is inscribed with the name of Sargon, a monarch who commenced his reign about 722 B.C.

Greece was probably supplied with glass vases from Phœnicia, although manufactories of common glass may have existed there during the Roman dominion.

In Rome itself no extensive workshops seem to have been established till the Imperial times, when they apparently were introduced from Egypt. The Romans evidently had a special predilection for ornamental glass, and sought to decorate it in various ways, anticipating not only many of the productions which have been deemed peculiar to Venice, but even some of the patented improvements of modern times.

The peculiarities of ancient glass-making, its merits, its beauties, and its defects, are amply illustrated by the collection exhibited by Mr. Webb, from which, however, it must be remembered that large specimens and commoner productions have been necessarily excluded.

During the reigns of some of the later emperors a peculiarly elaborate style of glass-making came into fashion. This consisted of encasing a glass cup in a network formed of geometrical patterns, foliage, or even figures, produced partly by blowing and partly by cutting with tools, and connected with the cup itself by slender stems or rods. One of these cups bears the name of the Emperor Maximianus (A.D. 286–310); another and still more remarkable specimen (No. 4,957) is exhibited by Baron Lionel Rothschild, and is somewhat later in date.

The Byzantine artists seem to have continued the antique processes, and to have added to them the art of enamelling and gilding glass; an account of their mode of doing this is given by Theophilus, in his Diversarum Artium Schedula, but few specimens have been preserved.

The Arab conquerors of Asia Minor may have found the glassworks at Sidon still in existence, or they may have learnt the art from the Byzantine Greeks. At any rate, during the 13th and 14th centuries, they produced some very remarkable specimens of enamelled glass, many of

which, being lamps to ornament the mosques, have been preserved to this day. It is uncertain whether they were made in Asia Minor or in Egypt, but probably in the former locality, from the frequent mention of Damascus glass in medieval inventories. It is possible that the comparative proximity of Sidon to Damascus may have led to glass works being established in the latter city. The present collection contains no less than ten specimens of this oriental glass.

The manufacture of glass vessels did not become of importance at Venice till the 15th century, although the great Republic had long carried on a very profitable traffic in beads, a trade in which they had probably succeeded the Phœnicians. They may have been led to make glass vessels, either from their intercourse with Asia Minor, or through workmen from Constantinople, then about to fall. The earlier specimens are generally gilt and enamelled; in the 16th century seems to have been introduced the manufacture of frosted and *millefiori* glass, and still later of *schmelz* and lace glass. These varieties of glass-making will be more fully noticed under their separate headings.

During the 16th century there were extensive manufactories of glass in France, the workmen of which possessed considerable privileges; it is not, however, very clear, whether they produced table-glass in any quantities, their chief efforts being directed to window glass.

Among the numerous manufactories introduced or patronized by Queen Elizabeth was that of glass-making, which was established by foreigners, who employed workmen from Lorraine. The manufactory does not, however, appear to have been very successful, and confined its attention chiefly to window glass. In the following century, the importation into England of drinking glasses from Venice seems to have been considerable.

Germany, likewise, had extensive workshops for glass; the ornamental pieces were chiefly cylindrical beakers with covers, adorned with heraldic devices and inscriptions. Still later, some very remarkable specimens of engraved glass were produced; and Kunckel, by his beautiful ruby glass, added greatly to the renown of the German glass-makers.

An interesting history of antique glass was published by Minutoli "Über die anfertigung der Gläser" (1836). Some account of the ancient processes may be found in Apsley Pellatt's "Curiosities of Glass-Making;" many details concerning Venetian glass are given in M. Labarte's introduction to the Catalogue of the Debruge-Dumenil collection;

and a slight sketch of the subject appeared in "Art Treasures at Manchester," Vitreous Art.

COLLECTION OF ANCIENT GLASS LENT BY JOHN WEBB, ESQ.

This collection is contained in two cases, and as the specimens derive most of their beauty from their form, from the combinations of colours which they display, or from the iridescence with which they are covered, peculiarities which it would be difficult to describe; it will be sufficient to indicate the principal groups of which the collection is composed.

Nos. 4,850 to 4,882 consist of thirty-three specimens of glass of the Greek period, ranging in date from 500 to 200 B.C. Some of them are of Egyptian workmanship, but the larger number are probably of Phœnician origin. They are chiefly composed of coloured glass, either dark blue, green, or opaque white, ornamented with zig-zag lines in light opaque yellow, opaque white, or turquoise. Nos. 4,850 to 4,856 are seven *amphoræ*, or two-handled vases, of elegant shapes, more or less pointed at the base. Nos. 4,857 to 4,865 are nine *alabastra* or cylindrical bottles, with two small ears. Nos. 4,866 to 4,872 are *Oinocoæ* or jugs, with one handle, and generally with trifoliated mouths. The remainder, Nos. 4,873 to 4,882 are vases of various forms, some of which, from their peculiar shapes and from the unoxydised state of the surface, have probably been found in Egypt; among these are three Egyptian vases in the form of the papyrus sceptre, which were intended for holding *kohl* or *stibium* for the eyes; two of them seem to be composed of porcelain rather than glass.

No. 4,883. An Etruscan fibula formed of a slug-shaped piece of brown and yellow glass passed over a bronze arched pin.

Nos. 4,884 to 4,889. Two strings of beads, one very large bead, and three imperforate objects of uncertain antiquity.

Nos. 4,890 to 4,901. Twelve shallow saucers or bowls composed of millifiori ornaments, either sections of canes imitating madrepore, interwoven patterns of brilliant colours, or scroll ornaments. These are probably of Roman origin, and may be imitations of the much-prized Murrhine vases of the ancients, which were probably made of some hard oriental stones. They are very rare and remarkable specimens, and seem to be the prototypes of the Venetian millifiori specimens; among them may be especially noticed No. 4,890, a bowl of plaited flag pattern, with green, yellow,

red, white, and blue stripes; and No. 4,895, a shallow saucer of clear glass with opaque white spirals.

No. 4,902. A very remarkable long bottle or *alabastron*, of green, blue, and gold, also of the Roman period.

No. 4,903. A small bottle, variegated with brown, blue, and white, of the same period.

Nos. 4,904 to 4,906. Three vases, or fragments of vases, imitating sardonyx and other stones.

Nos. 4,907 to 4,919. Thirteen vases of single colours, made in moulds and of various forms; one represents a date; others, masks, human heads, a hand, a pine cone, &c. They are of the Roman period and have been principally found in the Greek islands.

Nos. 4,920 to 4,938. Nineteen vases, of plain colours, chiefly Roman, many of which have been turned on the lathe.

No. 4,939. A ball of glass with a spiral pattern; Roman period.

Nos. 4,940 to 4,942. Three fragments of flat tablets, with Mosaic patterns.

Nos. 4,943 & 4,944. Two medallions, with busts in gold.

Nos. 4,945 to 4,952. Eight moulded cameos or friezes, chiefly in blue glass; early imperial period.

No. 4,953. Part of an animal in white crystalline glass.

No. 4,954. Lower part of an amber-coloured vase in the form of a date; Roman period; found at Nimroud by Captain Selby. Length, $1\frac{7}{8}$ in. SIR T. ERSKINE PERRY.

No. 4,955. Blue amphora, with white zig-zags. Phœnician work. Height, $3\frac{1}{4}$ in. REV. MONTAGU TAYLOR.

No. 4,956. Glass medallion with gold leaf enclosed, representing a lady and her child, the latter wearing the bulla. The lower layer of glass is of a dark blue, the upper one transparent white. This medallion was stated by Ficoroni, in whose collection it was, to have been found at Tivoli (*see* Ficoroni, *Bolla d'oro*, p. 11). It was subsequently in the collection of Dr. Conyers Middleton, and at Strawberry Hill. Diameter, $1\frac{7}{8}$ in.

SIR C. WENTWORTH DILKE, BART.

No. 4,957. Very remarkable vase, of the third or fourth century, formed of glass, which is of a brilliant ruby colour by transmitted light, and of a pale opaque green by reflected light. It is semi-oviform in shape, and decorated with figures, vines, &c., in full relief, in some cases completely detached from the glass. The mass of the bodies of the four principal figures are hollowed out from the inside; the other decorations are fixed on, and are all of them hollow,

so as not to interfere with the colour of the glass. The whole has been carefully cut and polished with a tool, like cameo work. One of the figures represents an aged man, whose limbs are entangled with vine branches, possibly Lycurgus, king of the Edones, in Thrace, who was driven mad for persecuting Bacchus and his followers. To his right is a woman, prostrate, behind whom a fawn dancing and holding in his left hand a *pedum*, in his right a stone, which he seems about to throw. To the left of Lycurgus is Pan, followed by a dog or panther; behind him is Bacchus pointing to Lycurgus with his right hand and holding a thyrsus in his left.

This remarkable vase may, from its workmanship, be of the kind called by the ancients *diatreta*, and which seem to have been made by a special class of workmen, the *diatretarii*; its colour reminds us of the vases which the Emperor Hadrian sent to Servianus, and which he terms ἀλασσοντες or *versicolores*. It is engraved in Delamotte's "Choice Examples of Art Workmanship." Height, $5\frac{3}{4}$ in.; diameter, $5\frac{3}{4}$ in. BARON LIONEL DE ROTHSCHILD, M.P.

Oriental Glass.

This glass, which appears to be chiefly of the thirteenth and fourteenth centuries, is somewhat horny in texture and in colour; the surfaces of the lamps and vases seem to have been gilt, though this decoration has suffered from time and wear, excepting where protected by the enamel. Many of the ornaments are drawn simply in outline, with a dull reddish-brown enamel; the grounds of medallions and of inscriptions are not unfrequently of a lapis blue, nearly opaque, and some of the details are executed in white, red, green, and yellow, all of a pale tint and opaque.

A few remarkable beakers of this kind of glass have been handed down to us from mediæval times, such as the so-called "Verre de Charlemagne," from the Abbey of Chateaudun, now in the Museum at Chartres, the Luck of Edenhall, and several specimens in the Grüne Gewölbe at Dresden.

I am indebted to the well-known orientalist, Edward Stanley Poole, Esq., of the Department of Science and Art at South Kensington, for the translation of the oriental inscriptions on the specimens about to be described, as well as for the identification of the buildings from which the lamps may have been brought.

No. 4,960. Large open basin, of dusky coloured glass; the bowl is ornamented with six medallions, with blue grounds, enclosing lions and panthers, which are seizing antelopes and other animals; on the edge are six similar

medallions, but smaller, with hawks preying on various birds; the remainder of the basin is ornamented with elaborate scroll-work, drawn chiefly in outline. There are no inscriptions. Thirteenth century. Diameter, 15¼ in.; height, 4½ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 4,961. A bottle, of dusky glass, with straight neck and large bell-shaped body; on the neck is a broad band of flowers drawn in outline above which a scroll on a blue ground, and below an inscription in blue. The upper part of the body has on it three medallions, enclosing fantastic birds, with blue grounds, the remainder of the surface being ornamented with patterns chiefly in outline, but with portions in green, red, and white enamels. Below this are three medallions in outline representing the *cheetah* or hunting leopard seizing a gazelle; between the medallions are inscriptions in blue, with scrolls of other colours. The inscriptions are translated by Mr. Poole, "To our Lord the "Sultán El-Melik el-Ashraf, the wise, the just." There were several Sultans bearing the name of El-Ashraf in the thirteenth century. Height, 16$\frac{9}{10}$ in.; diameter, 11¾ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 4,962. Smaller bottle, of somewhat similar form, but more elegant in form; the straight neck has ornaments in outline and a band of birds, on a blue ground; the body has a broad band composed of a diaper of pairs of birds, back to back; above is a narrow band with lions in circles with a blue ground, and flowers of various colours; below, a similar band, with lions and inscriptions in outline. Height, 11 in. FELIX SLADE, ESQ.

No. 4,963. Covered bowl, of greenish glass, the cover rising to a pointed knob; the foot lost. Round the body are monsters in red outline, and medallions with enamelled leaves; round the cover are animals in outline, and medallions enclosing monstrous birds on a blue ground; on the ornament on the top of the cover are three short inscriptions, "For our lord the Sultán the king." Height, 10¾ in.; diameter, 9½ in. FELIX SLADE, ESQ.

No. 4,964. Small bowl or vase and cover, with high foot; both the body and bowl are ornamented with a band composed of three medallions, with patterns in green, white, and red; between which are inscriptions on a blue ground. The rest of the vase has designs in outline, with a number of bands of oriental characters of a small size. The inscriptions seem to be repetitions of the Arabic title "*the wise.*" Height 10 in. MARTIN T. SMITH, ESQ., M.P.

No. 4,965. Lamp of peculiar shape, the upper part being of a reversed conical form resting on a somewhat angular

bulbous body, on which are six loops for suspension; the foot is conical, but in the present specimen restored. On the upper part are three medallions enclosing small Arabic inscriptions; the spaces between the medallions have large and fine inscriptions in blue; on the upper part of the body is an inscription in gold on a blue ground; on the lower part of the body scrolls and medallions enclosing small Arabic inscriptions. The inscription on the upper part reads "God is the Light of the heavens and the "earth; the similitude of his light is as a niche in which "is a lamp."—From the Koran, ch. xxiv., v. 35, but imperfectly written. On the lower part "To our Lord the Sultán "el-Melik en-Násir, aider of the world and the religion, "Hasan, son of Mahommad; mighty be his aid rendered."

The Sultán Hasan began his reign in 1347-8 at the age of 13, and was put to death 14 years afterwards. He built a fine mosque in Cairo immediately below the citadel, remarkable for its lofty minaret and great dome; it forms the most conspicuous object in Cairo. The mosque was commenced in 1356, and completed, except the minarets, in three years. The minarets were finished two years after, and one has since fallen. In the principal place of prayer in this mosque are hung along each of the side walls lamps similar to this specimen, which must have come from that edifice. A photograph of this lamp may be seen in the catalogue of the Magniac Collection by J. C. Robinson, No. 150. Height, 14 in.; diameter $10\frac{1}{2}$ in.

HOLLINGWORTH MAGNIAC, ESQ

No. 4,966. Lamp of similar form, but rather more rounded in its outline, and with a smaller foot; on the upper part are medallions, enclosing a device composed of a red chalice-like cup, with a red hemisphere above and a black hemisphere below; between the medallions are inscriptions in blue. On the body are inscriptions left white on a blue ground.

The inscription on the upper part is identical with that on the specimen last described, but correctly written; that on the lower part states that the lamp was made by order of the Emeer Sheykhoo, who was a contemporary of the Sultan Hasan and Wezeer of his brother and rival El-Melik Es-Sálih. The collegiate mosque and tomb of Sheykhoo was built in great part with stones, brought from Memphis, especially fragments of the monolithic "green chamber;" it is still a fine building; and this lamp was doubtless brought from it. Height, $13\frac{3}{8}$ in.; diameter, $11\frac{1}{2}$ in. FELIX SLADE, ESQ.

No. 4,967. A lamp of similar form to that exhibited by

Mr. Magniac, with six loops for suspension; on the upper part are three pear-shaped medallions, enclosing a device or shield: gu. an eagle displayed, or, in base a cup; between the medallions are inscriptions in blue enamel. Round the upper part of the body are inscriptions in gold on a blue ground; on the lower part are three medallions, with arms as before, and arabesques; on the foot rude inscriptions in outline.

The inscription on the upper part is the same as that on the two last specimens; on the lower part is a statement that the lamp was made by order of the Emeer Tukuzdemir, Chief of the Council of El-Melik en-Nasir, [Mohammad son of Kaláoon, who reigned 1293–1341], sometime Governor of Egypt and of Damascus. As regards the eagle, it may be remembered that on the escarpment of the citadel of Cairo is sculptured an eagle for Karakoosh, wezeer of Salah-ed-deen. Height, 12⅞.; diam., 9 in. Francis Baring, Esq.

No. 4,968. Another lamp, with precisely similar ornaments; the inscriptions are almost identical, the variations being probably caused by the maker's ignorance of Arabic. Height, 13 in.; diam, 9½ in. Francis Baring, Esq.

No. 4,969. An ewer or jug of elegant form, richly enamelled and gilt; round the junction of the neck and body is a row of projecting tongues of glass. On the neck a very elegant pattern of interlaced strap-work, enclosing gold arabesques on a blue ground; on the body are seven figures riding, executed in gold and colours, with a blue ground and gilt scrolls. Late fourteenth century. Height, 7 in.

The Duke of Hamilton.

No. 4,970. Square bottle of opaque blue glass with flowers enamelled and gilt. Persian work, seventeenth century. Height, 5⅛ in. Felix Slade, Esq.

Enamelled Venetian Glass.

The earlier Venetian glass is somewhat massive in its character, but of fine shape, with some reminiscences of Gothic outline; it is generally white, of good colour, though occasionally specimens of blue, green, and a dusky purple are to be met with. Gilding is largely employed as a decoration, and in passing through the fire the leaf has often become broken up and disseminated, giving the vase the appearance of being sprinkled with gold; this is especially noticeable on the feet of the choicer specimens, and may have been intentionally produced. The enamel decorations are opaque, rather hard in execution, especially in the flesh-tints of the figures. The borders are generally enriched with gilding, through which are interspersed dots of enamel, of various colours, in high relief. The range

in date of the Venetian enamelled glass seems to have been from 1450 to 1520.

No. 4,971. Shallow cylindrical cup, on a fluted stem and foot, all of an intense blue glass; the bowl is ornamented with a procession of figures, in various colours, representing a triumph of Venus, &c. It has a border of enamelled rosettes, and the foot is sprinkled with gold. Fifteenth cent. (Debruge collection, 1269; Soltykoff collection, 808.) Height, $6\frac{1}{2}$ in.; diam. of bowl, $5\frac{1}{8}$ in. FELIX SLADE, ESQ.

No. 4,972. Elegant cup, of emerald green glass, with a fluted stem and foot. It is ornamented with two medallions, supported by cupids, one containing the portrait of a lady; the other the portrait of a gentleman, who is holding a scroll, inscribed AMOR · VOL · FEE (Love requires fidelity). These are all executed in enamels of various colours: the foot is sprinkled with gold. Late fifteenth century. (Debruge collection, 1274; Soltykoff collection, 809.) Height, $8\frac{3}{4}$ in. FELIX SLADE, ESQ.

No. 4,973. Bowl on foot, of dark blue glass, with enamelled ornaments; on the bowl are sphinxes and pairs of Cupids resting on vases; round the rim is a gilt band, on which is inscribed TENPORE FELICI MVLTI NOMINANTVR AMICI (In prosperity many are called friends). The foot is sprinkled with gold. This remarkable specimen is of the fifteenth century; it is engraved in "Art Treasures at Manchester," Vitreous Art, pl. 2. Height, $6\frac{1}{2}$ in.; diameter, $8\frac{1}{4}$ in. GEORGE FIELD, ESQ.

No. 4,974. Small blue glass jug, painted with various colours and gilt, and with a narrow body and smooth round lip. The designs, which are very elegant, are somewhat differently executed from the usual style, and the gilding seems not to be burnt in. Height, 8 in. BARON L. DE ROTHSCHILD, M.P.

No. 4,975. Blue goblet, on foot of similar form, to No. 4,972, with enamelled and gilt ornaments representing rays, and a shield of arms twice repeated, viz., 1 and 4 per pale a chess rook counterchanged; 2 and 3, an eagle displayed. Height, $7\frac{5}{8}$ in. BARON L. DE ROTHSCHILD, M.P.

No. 4,976. Blue goblet on foot, of similar form; the bowl is ornamented with stiff scrolls of gilding, and dots of white enamel; the foot is sprinkled with gold. (Fould collection, 2157.) Height, $6\frac{2}{10}$ in. FELIX SLADE, ESQ.

No. 4,977. Blue bowl, ornamented externally with scale pattern in gold and enamel; inside is the monogram ꝑ ꝯ ꝑ in gold, enclosed in a border. Height, $2\frac{3}{8}$ in.; diameter, 6 in. FELIX SLADE, ESQ.

No. 4,978. Blue beaker, ornamented externally with a broad band of scale-work in gold with enamelled dots; the

borders are composed of enamelled rosettes. (Debruge collection, 1272.) Engraved in "Art Treasures at Manchester," Vitreous Art, pl. 2. Height, 4¼ in. FELIX SLADE, ESQ.

No. 4,979. Small globular vase of blue glass, ornamented with gilt scale-work and enamelled dots. Height, 2 in.; diameter, 3⅜ in. FELIX SLADE, ESQ.

No. 4,980. White beaker, on which are represented, in opaque enamels, two young men with red standards, riding through a river; the figures are exactly alike. Fifteenth century. Height, 5 3/10 in. A. BARKER, ESQ.

No. 4,981. White jug, with enamelled ornaments, set in a modern mounting of silver-gilt; the ornaments consist of two medallions: one of them a cupid and a cornucopia, with the sun shining; the other four figures fighting, also with the sun shining; between them two marine deities, vases, &c., the neck has an ornamental band of stiff arabesques; the handle is sprinkled with gold. Height, 9 in. BARON L. DE ROTHSCHILD, M.P.

No. 4,982. Shallow tazza of white glass, moulded in lozenge pattern; in the centre is an enamelled medallion, representing a young man about to pierce a monster with a dagger; it has a rim of gilt work, with enamel dots. Fifteenth century. Diameter, 9 in. FELIX SLADE, ESQ.

No. 4,983. Tall standing cup and cover, of white glass, both ornamented with spiral gilt ribs; the former has a border of scale work. On the top of the cover is a shield of arms purposely erased. This fine specimen is of the fifteenth century. Engraved in "Art Treasures at Manchester," Vitreous Art. Height, 16¼ in. FELIX SLADE, ESQ.

No. 4,984. Very tall standing cup of white glass; the bowl is ornamented with vertical ribs, which form the centres of long gilt leaves; the foot is also ribbed with gold, and has bands of enamelled ornaments. There are at present two knops to this cup. Height, 17 in. S. A. R. LE DUC D'AUMALE.

No. 4,985. Covered cup of white glass; the body and foot have gilt ribs, and a border of gilding with enamelled dots; the cover is ornamented with an interlaced pattern of enamelled lines, white, green, blue, and red. Height, 11¾ in. BARON L. DE ROTHSCHILD, M.P.

No. 4,986. Shallow tazza on foot; in the centre is a circular medallion, enclosing a fantastic animal and scrolls, all painted in enamel; the border is of gilding, with dots of enamel. Diam. 11 in.; height, 2½ in. BARON L. DE ROTHSCHILD, M.P.

No. 4,987. Bowl on foot of white glass, ornamented on the exterior with a finely-designed scroll in variously coloured enamels. (Debruge collection, 1281; Soltykoff collection, 813.) Height, 5⅛ in.; diam. 9 in. F. SLADE, ESQ.

No. 4,988. Plate or dish of white glass, with gilt ribs radiating from the centre; the border of gilding with enamelled dots. Diameter, $9\frac{1}{4}$ in. FELIX SLADE, ESQ.

No. 4,989. Deep bowl on foot, of white glass, ornamented externally with a band of scale-work in gold and enamel. Engraved in "Art Treasures at Manchester," Vitreous Art, pl. 1. Height, $6\frac{3}{8}$ in.; diameter, $9\frac{7}{8}$ in. FELIX SLADE, ESQ.

No. 4,990. Shallow tazza, of white glass, the centre with radiating gilt ribs; at the edge two raised threads of blue and one of violet glass. Height, $2\frac{1}{4}$ in.; diameter, $10\frac{3}{4}$ in. FELIX SLADE, ESQ.

No. 4,991. Saucer of white glass with a small enamelled shield in the centre; arms, az. a tree ppr. issuing out of a mount or. In the border is a band of gilding in which is left clear a very elegant scroll. (Bernal collection, 2731.). Diameter, $6\frac{3}{4}$ in. FELIX SLADE, ESQ.

No. 4,992. Very elegant tazza, with shallow bowl, mounted on a slender stem, which is gilt and moulded with masks in relief; in the centre of the bowl is a lozenge-shaped shield of arms, viz., quarterly, 1 and 4, vert, a lion rampant, or; 2 and 3, gu., three fleurs-de-lis, arg., impaling az. three chevronels or. (Bernal collection, 2732.) Height, 6 in.; diam. 6 in. FELIX SLADE, ESQ.

No. 4,993. Very fine white flask, with four small loops on the sides for suspension. The two flat sides are decorated with large lozenge-shaped panels of gilding, with enamelled dots. Height, $13\frac{3}{4}$ in. S. A. R. LE DUC D'AUMALE.

No. 4,994. Wide ewer, of white glass, with straight sides, ornamented with lozenge panels of gold with enamelled dots. Height, $6\frac{3}{4}$ in. BARON L. DE ROTHSCHILD, M.P.

No. 4,995. Shallow cup of green glass ornamented with round tri-coloured patches of red, blue, and yellow; round the edge gilding and dots of enamel. Height, $2\frac{3}{4}$ in.; diameter $3\frac{9}{10}$ in. FELIX SLADE, ESQ.

No. 4,996. Wide jug of white glass; the sides ribbed and ornamented with lines of green enamelled dots; the rim yellow; the edge of the foot blue. Height, $4\frac{3}{8}$ in. FELIX SLADE, ESQ.

No. 4,997. Elegant ewer of white glass, ornamented with scrolls of foliage in green enamel, among which are small white birds; among the scrolls are also three circular medallions, from which proceed wavy rays, and which have originally contained the monogram IHS, now defaced; the handle is unfortunately lost. This and the three following specimens are remarkable for their peculiar decorations and the great lightness of the glass; it is not quite certain that they are of

Venetian work. Engraved in "Art Treasures at Manchester," Vitreous Art, pl. 2. Height, 12½ in. ROBERT NAPIER, ESQ.

No. 4,998. Flat tazza on foot, of white glass, ornamented in a similar manner to the last, but with stiffer scrolls of foliage, and with buff coloured birds. Height, 3¼ in.; diameter, 8 in. FELIX SLADE, ESQ.

No. 4,999. Pear-shaped vase of white glass, ornamented in a similar manner, with running scrolls of green foliage, among which are two goldfinches; on the upper part of the body are three bosses, in relief. Height, 8⅛ in.
ALEXANDER BARKER, ESQ.

No 5,000. Small chalice-shaped white glass, ornamented in the same style as the last, with running green scrolls, and two finches. Height, 4⅞ in. ROBERT NAPIER, ESQ.

Coloured and plain Venetian Glass.

The plain Venetian glass is frequently of a horny colour and texture, adding greatly to the attractive appearance of the more delicate specimens; the other colours are principally green, blue, purple, and a golden brown; the specimens of an uniform colour seem generally to belong to the sixteenth century.

No. 5,002. A very elegant tazza of dark bluish green glass; the lower part of the bowl, which is shallow, is moulded like fine basket work; on the stem are lions' heads and shields in relief. Height, 5⅛ in.; diam. 6 in. FELIX SLADE, ESQ.

No. 5,003. An ewer of fine form, of white glass, somewhat dusky in colour. It has a trefoil-shaped mouth, and the body is ornamented with flutes and a central band with two lions and a shield, all moulded in relief. Height, 11 in.
ALEXANDER BARKER, ESQ.

No. 5,004. Very beautiful tazza of white glass; the shallow bowl is separated from the stem by three scrolls of glass, terminating in imitations of turquoises; the stem is moulded with lions' heads and shields. (Debruge collection, 1230; Soltykoff collection, 815). Height, 6¼ in.; diameter, 6¼ in. FELIX SLADE, ESQ.

No. 5,005. Tall glass with long bowl, the lower part of which is ornamented with flutes in relief; in the upper part are flowers, executed in gold; the stem is decorated with three projecting scrolls. Height, 14 in.
LORD WILLOUGHBY DE ERESBY.

No. 5,006. Tall and slender white glass, with long narrow bowl ornamented at the upper part with gilt arabesques and lions' heads. Height, 15½ in. This glass was presented by Sir John Hawkins to Horace Walpole, and obtained at the Strawberry Hill sale by the present possessor.
MISS HAWKINS.

No. 5,007. Very large circular salver of white glass with an etched border of arabesques. Diameter, 23½ in.
WILLIAM ANGERSTEIN, ESQ., M.P.

No. 5,008. Cup of white glass on tall stem; the bowl plain; the stem formed of glass rods twisted into an elaborate undulating pattern, and enclosing blue and opaque white spirals; the rods terminate in dragons' heads with crests of blue glass. Height, 12¾ in. MARTIN T. SMITH, ESQ., M.P.

No. 5,009. Fine covered cup of white glass; the bowl and cover are ornamented with projecting spikes of glass; the stem is composed of twisted rods enclosing red, yellow, and blue spirals, and terminating in dragons' heads with blue crests. Height, 16¼ in. MARTIN T. SMITH, ESQ., M.P.

No. 5,010. Tall cup of white glass; the bowl plain and resting on a stem formed like a large opaque white and blue flower with green stalk and leaves. Height, 11½ in.
MARTIN T. SMITH, ESQ., M.P.

No. 5,011. Tall cup of white glass with fluted bowl, resting on a very elaborate stem composed of a series of spirals inclosed in the coils of two dragons; all of a yellowish white. (Bernal collection, 3315.) Height, 13¼ in.
MARTIN T. SMITH, ESQ., M.P.

No. 5,012. Large vase of a yellowish or topaz colour, with a cover and two handles. The upper part of the body is moulded in spiral flutes, the lower in vertical flutes; the handles are composed of a double scroll, and the cover is ornamented to match. A remarkable and fine specimen. Height, 15⅞ in. FELIX SLADE, ESQ.

No. 5,013. Small cup of a brilliant emerald green colour, mounted with two handles and ornamented bands in gilt metal. Height, 3½ in. ALEXANDER BARKER, ESQ.

No. 5,014. Globular vessel of dark amber colour with moulded flutes, mounted in gilt metal as a vase with two handles. Entire height, 8½ in. WM. ANGERSTEIN, ESQ., M.P.

No. 5,015. Body of an oviform vessel of purple glass mounted in gilt metal, as a vase; fine form. Height, 13½ in.
LORD WILLOUGHBY DE ERESBY.

No. 5,016. Large flask of dark blue glass, covered with gilt metal pierced in arabesque patterns. On one side is a medallion engraved with the boy Bacchus seated on a cask; on the other an *impresa*, consisting of a tree between two bears. Italian work. Height, 14½ in.
G. H. MORLAND, ESQ.

Venetian Crackled or Frosted Glass.

This kind of glass is supposed to have been made by suddenly cooling the glass while blowing it, so as to crack the surface, then heating it again carefully, and blowing it

a little more, so as to widen the cracks, and finally annealing it like any other glass. *See* Apsley Pellatt, "Curiosities of Glass-making," p. 114. This kind of glass has been successfully imitated in modern times.

No. 5,019. Large beaker of frosted white glass somewhat horny in colour and sprinkled with gold. Height, 7¼ in. MARTIN T. SMITH, ESQ., M.P.

No. 5,020. Small white glass ewer with broad flat base, a narrow mouth, and small twisted handle. The body is of crackled glass, ornamented towards the upper part with a double band of enamelled lines, formed of a dark blue line between two opaque white; the spaces between them is sprinkled with gold; the neck and mouth plain white. (Bernal collection, 2809.) Height, 3⅞ in. FELIX SLADE, ESQ.

Venetian Lace Glass.

The beautiful process of ornamenting glass was not unknown to the ancients; see, for instance, a specimen in Mr. Webb's collection (No. 4,895); but it was carried to a much higher perfection by the Venetians. It may be divided into two classes: one (*vasi a ritorti*) is formed from a number of rods of glass, enclosing various spiral patterns in opaque white, which are fused together and blown; the other (*vasi a reticelli*) is a kind of network, formed by means of a double series of opaque white lines going different ways and enclosing bubbles at their intersections. Engravings of the various spiral patterns are to be found in Labarte, "Description de la Collection Debruge-Dumenil," plate V., and an explanation of the mode of making the *vasi a reticelli* in Apsley Pellatt's "Curiosities of Glass making," p. 113.

No. 5,022. A large salver of white glass, with a double series of opaque white threads crossing each other and enclosing bubbles at the intersections. Diameter, 18½ in. WILLIAM ANGERSTEIN, ESQ., M.P.

No. 5,023. Large bowl or tureen on foot, with a cover, ornamented with a series of lacework spirals alternately plain opaque white and a similar design with a pink or yellow line; the cover is surmounted by a large pink carnation in opaque glass; it has gilt metal handles with lions' heads. Height, 17½ in.; diam., 10½ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,024. Basin ornamented with lacework spirals of white glass mixed with blue and red threads. Height, 2½ in.; diameter, 9⅛ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,025. Shallow vase of white lace pattern, ornamented on the sides with three masks and three rosettes in relief; perhaps a lamp. Height, 2¼ in.; diameter, 4 in. A. BARKER, ESQ.

No. 5,026. Goblet ornamented with blue and opaque white lines slightly waved; on the sides are three masks and two rosettes in relief, all gilt. Height, $3\frac{1}{8}$ in.
A. BARKER, ESQ.

No. 5,027. Flask with vertical ribs alternately turquoise and opaque white, divided by small spaces of clear glass. Height, $5\frac{3}{4}$ in. ROBERT NAPIER, ESQ.

No. 5,028. Flask of elegant shape, with vertical ribs, in each of which is a thread of opaque white glass; in the spaces between are fixed small scrolls of opaque glass of different colours; the foot and top are of white metal. (Bernal collection 2934.) Height, $9\frac{1}{4}$ in. FELIX SLADE, ESQ.

No. 5,029. Large bowl with twelve foliations, the sides of lace glass, the centre plain, and painted at the back in oil with a bust of a lady, probably from classical romance. Height, $3\frac{1}{4}$ in.; diameter, $10\frac{5}{8}$ in. ALFRED SEYMOUR, ESQ.

No. 5,030. Large salver of white glass, on the back of which is painted in oils the subject of the Judgment of Paris, from the engraving by Marc Antonio after Raphael. The workmanship of this and the last specimen is peculiar; the finishing touches are necessarily painted on first so that the whole work is the reverse of the usual style of painting. It was practised with great success on crystal by the Italian artists of the 16th century. Diameter, $19\frac{3}{8}$ in.
HIS EXCELLENCY THE MARQUIS D'AZEGLIO.

Venetian Millefiori and Schmelz Glass.

Nos. 5,032 & 5,033. Pair of diminutive flat-sided bottles of millefiori glass, each with one small handle; they are ornamented with sections of canes of star patterns of various kinds, and mounted in silver. (Debruge collection, 1366–7; Soltykoff collection, 784.) S. ADDINGTON, ESQ.

No. 5,034. Goblet, on foot, ornamented with sections of millefiori canes, interspersed with gold, on a clear glass ground. Height, 7 in. FELIX SLADE, ESQ.

No. 5,035. Large casket, ornamented with plates of millefiori glass, set in white metal bands. 18 in. by 14 in.; height, 5 in. MESSRS. FARRER.

No. 5,036. Bottle, with curved neck, of blue glass, sprinkled over with opaque white, red, yellow, and blue; on the upper part three gilt rosettes in relief. Length, $6\frac{1}{4}$ in.
MARTIN T. SMITH, ESQ., M.P.

No. 5,037. Small jug of opaque white glass, sprinkled with patches of red, blue, and aventurine glass; the handle much crinkled and of opaque white glass. Height, 5 in.
ALEXANDER BARKER, ESQ.

No. 5,038. A two-handled vase of opaque white glass, with exactly similar decoration to the last. Height, 3 in.
ALEXANDER BARKER, ESQ.

No. 5,039. Elegant covered ewer of oriental form, with long curved spout, and slight handle; it is of semi-opaque glass, variegated with green, brown, and yellow, imitating jasper. Height, $11\frac{3}{8}$ in. FELIX SLADE, ESQ.

No. 5,040. Vase of opaque yellow glass, marbled on the outside with red and aventurine glass, so as to imitate tortoise-shell. (Bernal collection, 3146.) Height, $7\frac{1}{4}$ in.
MARTIN T. SMITH, ESQ., M.P.

French Glass.

Although it is certain that very extensive manufactories of glass existed in France during the sixteenth century, the absence of any sure marks of their nationality renders it difficult to identify their products. This adds greatly to the interest of the specimen about to be described, the French origin of which is unquestionable. It is not, however, unlikely that several of the specimens which have been described above as Venetian were made in France.

No. 5,043. A white drinking glass, on slender stem; the bowl, which is wide, is divided into three compartments by enamelled lines; in one of the compartments is represented a gentleman, in a rich dress, holding a flower, and with the motto IE SVIS A VOVS; in another compartment is a lady holding a heart, MŌ CVEVR AVES; in the third compartment is a device consisting of a goat (*bouc*) trying to drink out of a vase of water (*eau*), being a rebus of the name Boucau; round the rim is a gilt band, in which is left clear, by taking away portions of the gold, an inscription as follows: IE · SVIS · A · VOVS · IEHAN · BOVCAV · ET · ANTOYNETE · BOVC. Early sixteenth century. Engraved in "Art Treasures at Manchester," Vitreous Art, p. 10. Height, $6\frac{3}{8}$ in.; diameter of bowl, $5\frac{1}{4}$ in. A family of the name of Boucault was settled in Provence. FELIX SLADE, ESQ.

Ruby Glass.

Ruby glass may be either tinted with copper or with gold; the use of the latter metal as a colouring matter for glass, is generally referred to Kunckel, who, in 1679, was director of the glass-houses at Potsdam in Prussia; it is, however, certain that it was not unknown to the ancients. The tints produced from gold are very beautiful, and the specimens made by Kunckel are much es-

teemed, especially in Germany. It has been doubted whether transparent ruby glass was made by the Venetians; some of the specimens, however, in collections seem to be unquestionably of Venetian origin.

Nos. 5,045 & 5,046. Pair of ruby fluted flasks mounted in gilt metal. Height, 16 in. MARTIN T. SMITH, ESQ.

No. 5,047. Fluted ruby flask, in silver-gilt mountings of Augsburg work, with two chains. Height, 12 in. BARON LIONEL DE ROTHSCHILD, M.P.

Nos. 5,048 & 5,049. Pair of ruby jugs of a flask shape, fluted, and with handles; in front of each is a gilt Cupid's head in high relief; they are mounted in gilt metal. Height, 16 in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,050. Ruby beaker partially crackled or frosted. Height, 5⅝ in. BARON LIONEL DE ROTHSCHILD, M.P.

Nos. 5,051 & 5,052. Two ruby bottles, mounted in silver-gilt; the lower parts of each have fluted projections; the upper parts are engraved with scrolls. Height, 7⅝ in. BARON LIONEL DE ROTHSCHILD, M.P.

Nos. 5,053 to 5,072. Set of ruby glass cups and vases, mounted in silver-gilt, as a tea-service; it consists of six cups and saucers, a tea-pot, coffee-pot, milk-jug, sugar-basin, two vases, and eight small bottles. MESSRS. FARRER.

No. 5,073. Covered cup formed of ruby glass mounted in silver partly gilt; the foot is moulded in a scale pattern; the stem engraved with scrolls; the bowl has engraved on it a sea view, and in the cover are set three medallions engraved with ships. The top is surmounted by a Cupid in silver. Height, 9 in. MRS. PAUL.

German and Dutch Glass.

No. 5,075. Tall goblet of white glass on foot; on the bowl is enamelled a figure of a lady holding a fan, and an elaborate coat-of-arms. (Bernal collection, 3281.) Height, 8½ in. FELIX SLADE, ESQ.

No. 5,076. Very massive tankard of green glass, no less than ¾ in. thick; the lower part is ornamented with rosettes in relief. Round the rim is the following inscription—

"Trinckh mickh auss vnnd würff mich nider
Heb mich auss, so vill mich wider, 1663."

The cover and handle are of silver-gilt; in the former is set a medal of Martin van Tromp, the famous Dutch admiral, killed in 1653. Height, 8½ in. THE DUKE OF HAMILTON.

Section 21.

MAJOLICA WARES.

By J. C. Robinson.

Introduction.

Whoever has visited the district of Central Italy, which, in the 15th and 16th centuries, was the especial seat of the majolica manufacture, will scarcely fail to form a higher estimate of the power and vitality of the great uprising of the arts, which then and there happened, as part of the general revival of all arts and learning in Italy. It is, indeed, wonderful, that in a country scarcely less rocky and barren than the highlands of Scotland, in which the cities and castellated villages were fewer in number and less populous than those of most other parts of Italy — harassed, moreover, with unceasing feudal warfare — a decorative manufacture should have taken root and flourished with a success to which at this day even it is difficult to show a parallel in any country. Such, however, was the fact, for although majolica wares were produced, at one time or other, in almost every city and district of Italy, it was only in the duchy of Urbino and the circumjacent districts of the Romagna, that this industry attained to paramount development as a great national manufacture.

It has been a favourite occupation latterly amongst connoisseurs and writers on ceramic subjects, to endeavour to find out and refer to their exact localities or manufactories, the several types, patterns, or kinds of majolica ware, which have come down to us in such great and perplexing variety. It is natural that this should be the case; the vast number of monograms, signatures, &c. of artists and manufactories, to which every day's observation brings fresh contributions, was alone sufficient to stimulate the curiosity and enlist the services of collectors; nor indeed is this kind of study without ultimate uses. The acquisition of a body of precise information on the subject of the majolica wares, though on first thought it may seem but the trivial occupation of amateurs, is in reality calculated to be of direct practical utility. Already the manufacture of this ware has been revived, and has taken root as an established and popular speciality in our potteries, but the more refined and delicate processes and methods of the art, as practised by the old Italian masters, are as yet unknown to English manufacturers.

To elucidate the unceasing efforts of bygone generations of artists in the amelioration of their technical processes, and in the invention of novel and beautiful styles of embellishment, will then doubtless be of the greatest benefit to our modern industrial artists and manufacturers. The splendid masterpieces of the art contributed to this collection, when compared with the modern revivals of majolica wares in the International Exhibition, show at all events what ample scope there is for the posthumous teaching of the great ceramic artists of the 15th and 16th centuries through their great works which still remain to us.

Nos. 5,151 & 5,152. Ewer and plateau; Hispano-Moresco lustred ware. These pieces, probably a pair, are, as such, objects of considerable rarity. The plateau or bowl is one of the usual deep-sunk dishes with a flat bottom, vertical sides, and plane or flat border; in the centre is a triangular or heater-shaped shield, bearing a fleur-de-lis in lustre colour on white ground. The rest of the surface of the piece is decorated with straight bands or bars, alternating with pointed oval compartments; these are filled in with ornaments in outline, simulating Arabic inscriptions; the remaining portions of the ground pencilled over with scroll-work in dull yellowish brown lustre colour; the exterior is decorated in a similar manner.

The ewer, which is of great size, is similarly decorated. These pieces were doubtless manufactured circa 1490, at one or other of the old Moresco centres of fabrication of the lustred wares, probably Malaga or Valentia.

For an excellent account of the Hispano-Moresco potteries, containing a mass of original information, see the recently published monograph by Mr. J. C. Davillier, "Histoire des Faïences Hispano-Moresques, &c. &c., Paris. Didron, 1861." Diameter of the plateau, 19 in.; height of the ewer, 18½ in.

EARL SPENCER.

Sgraffiato or Incised Wares.

No. 5,153. "Bacile," of the variety termed "majolica *sgraffiato*" or incised ware. Two standing figures of young men in the Italian costume of the 15th century, one of them tuning a lute. A hurdle fence and trees in the background. The border a running scroll pattern of mulberry leaves and fruit. Circa 1440–60? Diameter, 16 in.

C. D. E. FORTNUM, ESQ.

No. 5,154. "Bacile," "*sgraffiato* ware." Probably by the same hand as the previous piece. In centre a rosette in relief; border of two zones of mulberry leaves. The reverse

is decorated in an equally elaborate manner; in the centre a seated angel, with a bag or purse; and zones of mulberry leaves. Diameter, 15 in. C. D. E. FORTNUM, ESQ.

No. 5,155. Large bowl tazza, "majolica *sgraffiato*," on tall circular stem, flanked by three seated lions. Round the bowl is a running scroll of lilies modelled in high relief; the rest of the surface incised with beautiful floriated scroll-work. Within the bowl, the centre is occupied with a composition of a naked man tearing open the jaws of a dragon, which is held by a chain, by a woman in costume of the 15th century. The border of this composition is a wide frieze or zone of beautiful foliated ornaments. Diameter, 13 in.; height, 9½ in. G. H. MORLAND, ESQ.

No. 5,156. Inkstand, *sgraffiato* majolica, on a square pedestal, three winged lions, nimbed, and each with a book in its paw (emblems of St. Mark) are seated, upholding a circular disk-shaped receptacle for the ink, on which is seated a statuette of a female, with a sword in one hand, and a shield bearing a lion rampant in the other. In the Kensington Museum collection (No. 2,611) is a very similar inkstand. *See also*, in the same collection, the plates Nos. 1,764, 6,669, and 1,805. All these pieces are apparently of the same local origin and about of the same date, which is decidedly earlier than any of the painted majolica wares (at least of equal artistic importance) yet noticed by the writer. The occurrence of the winged lions of St. Mark in this inkstand, immediately suggests a reference to Venice; it at all events strengthens the writer's supposition, elsewhere expressed, and partly founded on the constant occurrence of the foliage of the mulberry tree in the ornamentation of these wares (so constantly before the eye in the north of Italy), that they are of Lombard or Venetian origin. Height, 11½ in.; diameter, 6 in. EARL SPENCER.

Painted Majolica Wares of the Earlier Periods.

No. 5,157. "Bacile" plate. The large medallion centre is painted in a vigorous but somewhat quaint style, with a beautiful composition of Cupid with his eyes and hands bound, seated in a lofty car under a rich canopy, surrounded by blazing torches. Around the car are eight other amorini in various animated attitudes. The figures are outlined and shaded in a spirited but peculiarly massive style, in dark blue. The border of the piece is grounded dark orange, and on it is painted a beautiful interlaced cord pattern in opaque light yellow; the back of the piece is grounded in dull yellow enamel. Circa 1490. Faenza

ware? This strikingly original piece, and also the one next to be described, are painted by the same artist, by whom also are two plates in the Kensington collection (Nos. 1,798 and 11,864), both of which pieces bear the arms of Matthias Corvinus, King of Hungary, and were evidently parts of a service executed for that celebrated patron of the Italian "*quattro-centisti.*" ALEXANDER BARKER, ESQ.

No. 5,158. Plate. Probably by the same hand. In centre a medallion subject, in which is seen a group of a naked youth in a grotesque attitude making grimaces at a dancing bear. The border has a brilliant orange-coloured ground, and is ornamented with cameo busts in medallion, hippocampi, &c.; the outlines and shading of the details painted in splendid dark blue enamel, in the peculiar massive style previously noted. Reverse, concentric zones of blue and orange. Circa 1500? Diameter, $10\frac{1}{4}$ in.

C. D. E. FORTNUM, ESQ.

No. 5,159. Deep bowl-shaped plate. In centre the story of Actæon; border of beautiful interlaced banded work in very dark blue, forming compartments containing arabesques grounded in orange, yellow, and green. The reverse is decorated with a bold foliated scroll pattern, in dark blue, and inscribed in the centre,

"1503, *adi* 17 *de Novembre.*"

This very remarkable and beautiful piece is one of the earliest known specimens of the fine porcellanous wares produced at Faenza, Forli, and Castel Durante, in the earlier years of the 16th century. The design is somewhat archaic, but very original and striking. The writer has not as yet recognized any other specimens by the same hand. Diameter, $11\frac{1}{4}$ in. ALEXANDER BARKER, ESQ.

No. 5,160. Large shallow concave bowl. The surface, inside, entirely covered with arabesque ornamentation of the most admirable design and execution, in brilliant colours, on an intense dark blue (nearly black) ground. In the centre of the piece is a shield, of the shape termed *à testa di Cavallo*, with the device of a standing oak tree, with elegant interlaced foliage, the usual cognizance of the family Della Rovere. This shield is surmounted by the papal tiara and cross keys, of large size and beautiful design. Behind these, and forming a background of the richest orange colour, is suspended a square carpet or tapestry (represented as partly thrown over a massive hanging garland of fruit and flowers). Above, at the summit, is a boy angel, holding out a St. Veronica napkin with the face of our Saviour; this is flanked on each side by beautiful

trophies of books, &c., and with two label scrolls, inscribed respectively,

"*Iv. II. Pon. Max.*" and "*Tu. es. sacerdos ī eter.*"

In the centre, underneath the principal shield, is a smaller one of the same shape, with barry of four, argent and sable, a chief gules; over a trophy of two axes saltire-wise, a quiver and shield. The large surfaces of the piece on each side of the shields are filled in with a composition of the most splendid scroll foliage, cornucopias, trophies, &c., a seated satyr playing a pipe, and two beautiful amorini (the design is repeated on each side with little variation). The reverse of the piece is covered with beautiful interlaced arabesque foliage in blue; in the centre is the signature as follows: —

"1508, *adi* 12 *de Setēb. facta fu ī Castel Durat*
Zonā Maria Vrō."

Diameter, $11\frac{5}{8}$ in.; height, $4\frac{1}{8}$ in. In the design and execution of the painting, splendour of colour, and perfection of enamel glaze, this magnificent piece is a triumph of the art. As the inscription indicates, it was evidently made for Pope Julius II., and in all probability it was a present from the young Duke Francesco Maria Della Rovere, his nephew, who in the same year (1508) succeeded to the duchy of Urbino in right of his mother, Giovanna, daughter of Federico de Montefeltro, and sister of Guido Baldo I., in whom the male line of the Montefeltro dynasty came to an end. Guido Baldo died in April 1508, and the piece is dated 12th September of the same year. In the interval, Francisco Maria was protected and firmly seated on his throne by his powerful relative. There is therefore great reason to suppose, that this beautiful piece was included in the rich presents sent to the pontiff, in this instance as much from gratitude, as in accordance with the usual tribute made to the popes, by the great Italian feudatories on occasions of succession.

With respect to the painter, Giovanni Maria, of Urbino, this signature and the plate next to be described, also his work, are the only evidences of his existence, as yet known to us; nevertheless, that he was one of the greatest industrial artists of his time is obvious, a worthy contemporary, in his own limited sphere, of his immortal townsman and probably friend and fellow student, Raffaelle himself.

There is, however, no mention of his name in the long list of Durantine Maestri cited by Raffaelli.* As this list, how-

* "Memorie istoriche delle maioliche lavorate in Castel Durante, &c., da Giuseppe Raffaelli. Fermo 1846."

ever, was compiled entirely from notarial documents, in which the names of artists only incidentally occur, there is nothing surprising in such an omission.

The piece is especially interesting, moreover, as being the earliest signed specimen of the Castel Durante fabrique, the earliest hitherto known, being the two vases quoted by Raffaelli, p. 17 (signed, "In bottega de Sebastiano Marforio, 1519"), and which may now be seen, the one in the British Museum, the other in the South Kensington collection.

It is useless to attempt to characterise more precisely the style and colouring of this piece by mere description; it must suffice to say that it is very similar in these respects to the exquisite little plates of the same early period, painted with arabesque borders generally on a bright orange or dark blue ground, usually ascribed to the fabrique of Faënza, and which are familiar to most collectors of majolica.* HENRY T. HOPE, ESQ.

No. 5,161. Bowl-shaped plate, finely painted with a composition of arabesques, covering the entire surface of the piece, on a blue ground. In the centre is a candelabrum or fountain, on which are standing, in various attitudes, three elegantly drawn amorini. The rest of the surface is covered with beautiful scroll foliage, cornucopia, &c., and with four other figures of amorini. This beautiful piece is undoubtedly painted by the same hand as the previous specimen, and may therefore be ascribed to Giovanni Maria da Urbino. It is probably, however, rather more recent in date than Mr. Hope's bowl (circa 1515 ?). The reverse is decorated with concentric circles in dark blue. It is unsigned. Diameter, $9\frac{7}{8}$ in.

GEORGE H. MORLAND, ESQ.

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* Another link of connexion with the Faënza wares may be here noted. An entire and very numerous class of pieces exists, generally grounded in dark blue and painted with arabesques of a light blue, heightened with white, and with coloured amorini or shields of arms in the centres, dated circa 1520–25; on the reverse of nearly all these pieces, which are familiar to every collector (*see* many specimens in the Kensington Museum collection, and also Nos. 5,169, 5,170, &c. in this Exhibition), is a mark of a large circle intersected by cross bars, with a small pellet or circle in one of the quarters. This mark has been found in connexion with the signature of a Faenza fabrique "casa Pirota," and it is therefore presumed that all the pieces are from that fabrique. Now, two of the amorini in the front of the present piece hold in their hands large *golden balls or orbs quartered or barred in the same manner, and also containing the small pellet or circle in one of the quarters.* From various indications the Faenza circle is obviously intended for a sphere or orb, though merely indicated in outline. The present device is, in fact, obviously the same as the Faenza mark. Further inferences might be drawn from this fact; the writer, however, at present merely wishes to put on record the circumstance that this device, common to a numerous and important class of wares, circa 1520, occurs previously on a work of Giovanni Maria da Urbino executed at Castel Durante in 1508.

No. 5,162. Large circular plateau, of the finest *early* majolica ware. The general design of this superb piece may be indicated as follows :—In the centre is a medallion 5 in. in diameter, encircled by a narrow raised moulding, grounded in golden yellow and ornamented in red enamel. This is surrounded by a wide zone or frieze, filling the flat bottom of the salver; another narrow raised moulding in yellow and red bounds this frieze, and here commences the hollow or bevelled side of the plate. This is enriched with oblique hollow gadroons, diapered with palmette ornaments in green and blue on white ground; beyond this, again, is the flat marginal zone which forms the border. The subject in the central medallion represents a bear with a sword in one of its paws, and a wolf, fighting for a shield of arms which lies on the ground; the blazon, the same as that charged on a shield borne by one of the fighting satyrs, is argent a chief gules, over all, a tree eradicated proper: the back ground is a landscape. An elegant label scroll encircles the upper part of the compartment, inscribed, E COSI VA CHE TROPO VOLLE. The frieze or zone surrounding this, at the bottom, is painted in the most admirable style, with a composition of centaurs and satyrs in deadly combat, comprising about 25 figures. The ground on which these figures stand is painted in the most vivid and tender verdant tints, the pure emerald green being of singular brilliancy, and the background, or sky, is of beautiful dark lapis-lazuli blue. The outer margin is decorated with delicate arabesques, wiped out or reserved on the same brilliant blue ground, and with eight oval medallions, painted in the manner of cameos on dark orange grounds, with equestrian and other classical figures; amongst which may be specified Mutius Scævola, David with the head of Goliath, Judith, Dido killing herself, &c. The reverse of the piece is entirely covered with rich scroll decoration in varied colours, blue and orange, in the usual Faënza pattern, predominating; in the centre a trophy of a bow and arrows and two crossed quivers. In various parts the surface is enriched with the red enamel, supposed to be peculiar to Faënza and Caffaggiolo, and there can be little doubt but this magnificent piece, which stands on the same line as the Julius II. bowl, No. 5,160, is by a great master of the former locality. Nothing can surpass the vivid freshness and the admirable harmony of the colouring, and the glaze, as is usual in these fine early specimens, has all the softness and beauty of a pâte tendre porcelain. There is as yet no clue to the name of the able artist. The fine plateau (No. 2,990), in the Kensington collection, is probably painted by him; and several

other pieces apparently from the same hand, but inferior in importance to this splendid specimen, have fallen under the writer's notice. Diameter, 18½ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,163. Plate. The medallion centre of this highly finished and elaborate piece, is painted with a composition of nine figures, representing Mutius Scævola burning his hand before Porsenna; the wide border is grounded in dark blue; on it are relieved arabesque ornaments of the richest design and most minute and spirited execution; the piece is further enriched with strings of pearls, narrow zones of ornamentation in white enamel on a vivid orange coloured ground, &c. The reverse is decorated with diapers of imbricated work, &c., in blue and orange, and in the centre is a large signature or monogram in bold and striking Roman characters, consisting of the letter F. and an O., with an I. contained within the circle; the whole ensigned or surmounted by a transverse horizontal bar. The glaze and enamel colours are of the most vivid and lustrous kind, and the highly finished, yet dexterous and spirited execution, combine to render this most beautiful little plate a masterpiece of the rarest kind. On the pedestal of the altar, on which the fire is burning, in the central composition, and also repeated in the border, is a shield of arms, bearing azure, a fess or, charged with a fleur-de-lys, ar., betwixt three etoiles of eight points, of the second. Faënza ware, circa 1510. Diameter, 15 in. JOHN HENDERSON, ESQ.

No. 5,164. Another most beautiful plate by the same hand; the border grounded with the most vivid orange-coloured enamel, with minute and elaborate arabesques, in which demi figures of nymphs with butterfly wings, masks, cornucopias, pendant garlands of leaves, birds, &c., are conspicuous; the hollow or cavetto of the plate is pencilled with "sopra bianco" work, and the margin and central medallions are further enriched by narrow filets of pearls, &c. The central subject represents Narcissus, as an elegant standing figure, in the Italian costume of the period, contemplating himself in a vase or cistern, behind which stands a Corinthian column with a statuette of Cupid at the summit; the background a beautiful landscape. The execution of this exquisite piece rivals in spirit and delicate finishing the most perfect book illumination of the period. Circa 1510. Diameter, 10½ in. OCTAVIUS COOPE, ESQ.

No. 5,165. Plate by the same master; orange border, with beautiful arabesques of similar design to those of the preceding piece; cavetto of "sopra bianco" work, and medallion in centre of a half figure of the standing Mag-

dalen, or St. Mary of Alexandria, with two many winged cherubim, relieved on a light yellow ground; reverse, rich decoration in blue and orange, and in the centre the signature "I. P" in very large capital letters (of the same form as the F. O. in Mr. Henderson's plate). Circa 1610. Diameter, 8¾ in. CHARLES SACKVILLE BALE, ESQ.

No. 5,166. Plate of the same style of design, by the same artist, and apparently executed about the same period; blue ground border, painted with rich and elaborate arabesques, similar to those of the last specimen; in the centre a shield of arms, with a landscape background; the circular medallion containing it, surrounded by a string of jewels, and above it a cherub's head; the armorial bearings are gules, on a bend argent, three pomegranates, ppr.; reverse, rich ornamentation in blue and orange, as before. Circa 1510. Diameter, 9½ in. A. W. FRANKS, ESQ.

No. 5,167. Circular disk or trencher, by the same artist, and apparently of about the same date; the surface is entirely covered with a composition of beautiful arabesques in brilliant colours, amongst which sphynxes, trophies, &c., are conspicuous; these ornaments are relieved in a striking and effective manner by the ground, which is of brilliant black enamel; two shields of arms occur amongst the arabesques, bearing respectively, barry of three, gules and argent, on a chief or, an eagle displayed sable; and, gules, a bend or, in chief an eagle displayed sable. Diameter, 9½ in.

G. H. MORLAND, ESQ.

The exquisite little plates above described, are not the only works known of this truly great master in decorative art; three other beautiful plates by his hand, are preserved in the South Kensington collection (Nos. 7,230, 1,792, and 7,637), and also a series of several hundred square floor tiles painted with an immense variety of beautiful arabesques, similar in character to those of the last-mentioned piece, painted on black, orange, and yellow grounds. These tiles originally formed a portion of the pavement of the Audience Chamber of the Palazzo Petrucci at Siena, and on several of them is the date 1513. A pavement of precisely similar tiles, moreover, also dated in the same year, still exists in a chapel of the Church of San Francesco in Siena. Although there is no further evidence of the local origin of these various wares, they have always been tacitly referred to the fabrique of Faenza; the name of the artist, however, who may rank in every respect with Giovanni Maria da Urbino, is entirely unknown, the monograms affording us no intelligible clue.

No. 5,168. Small bowl-shaped plate or saucer of beautiful porcellaneous quality of ware and glaze; the enamel colours likewise of the most brilliant and lustrous tints. In the centre, within a large circular medallion, is a composition of Christ, with his hands tied behind him, led by two soldiers, being part of a composition by Albert Durer, (Jesus led before Annas; (small passion), the series engraved on wood;) round it is a beautiful border of arabesques, with Cupids playing pipes, &c., in the well-known style of the "Faenza sopra azzuro" pieces, on the most intense and brilliant dark blue ground; the other colours, especially bright yellow and a fine transparent orange, are of the utmost vivacity and the most transparent impasto; on the reverse the border is decorated in blue and orange, and in the centre is the signature in large capitals,

"IN FAENCA."

Diameter, 7½ in.

This exquisite little piece was formerly in the Fould collection; a similar one, painted by the same hand, the subject representing the Entombment, also after Albert Durer, is in the collection of Andrew Fountaine, Esq. The first edition of the Little Passion was published in 1521, and, judging from the style of the present piece, it was painted not later than circa 1515; it is, therefore, interesting to note how soon Albert Durer's well-known engravings were laid under contribution by the majolica painters of Italy.

There is very little doubt that this piece was produced by the artist signing his works with the well-known barred circle, or, at least, in the manufactory which adopted this mark. JOHN HENDERSON, ESQ.

No 5,169. Flat plate; in centre a man in a rich costume of the period, playing a small drum or tabor; the figure is detached in a bright yellow background; the wide border contains arabesques of the same character as those of the preceding piece, on dark blue ground; and although a less highly finished, and doubtless rather more recent specimen, it is evidently by the same hand; the back is decorated in blue and orange, and in centre is the mark, already often referred to, of a circle, or sphere, barred by a cross; in one of the quarters a pellet or small circle. Diameter, 9½ in. S. ADDINGTON, ESQ.

No. 5,170. Deep plate, slightly fluted; the wide border painted with beautiful arabesques of the same type as those of the preceding pieces, on brilliant blue ground; in the medallion centre, two amorini supporting a shield of arms, argent, a chevron sable, in chief a label of four points gules:

reverse, the usual decorations in blue and orange. Circa 1515–20, of the same fabrique as the previous specimen. Diameter, $10\frac{3}{4}$ in. G. H. MORLAND, ESQ.

No. 5,171. Plate; in centre a medallion of Cupid with a blazing torch, dragging an amorino along in a child's cart, on blue ground; wide border of arabesques, masks, &c. in blue grisaille on a bright orpiment yellow ground. Within a cartouche, four times repeated, is the date 1520; reverse decorated with blue and orange, and with the mark of a barred circle, with a pellet in one of the quarters. This, however, is a somewhat unusual and exceptional variety of the well-known pieces thus marked. Diameter, 11 in.

S. ADDINGTON, ESQ.

No. 5,172. Deep plate, painted with a standing figure of St. John the Evangelist, after Marc Antonio's print from Raffaelle (Bartsch, No. 68) detached on a dark blue background; this piece is evidently painted in the same "botega" as the last named, about the same time, though perhaps not by the same hand. Faënza. Circa, 1515–20; reverse, decoration on blue and orange. Diameter, $10\frac{3}{4}$ in.

G. H. MORLAND, ESQ.

No. 5,173. Large flat trencher or disk-shaped plate; the centre painted with a composition of a holy family, or repose in Egypt, in the style of Michel Angelo (perhaps a pasticcio imitated from some composition of this master), with landscape background, in which a fortified town or castle, surrounded by a river, is conspicuous; the wide border is painted with arabesques of the same character as those previously described, also on brilliant dark blue ground; in front on a stone, is inscribed AN. EA. AN., and on a square tablet "F." The latter is, doubtless, the initial of the artist. This piece obviously belongs to the same fabrique as the preceding specimen, and it was probably painted by the same artist as the St. John; reverse; the usual decoration in blue and orange. Diameter, 16 in.

S. ADDINGTON, ESQ.

A still later piece by this master, being a large "plaque," painted "sopra azzurro," with a copy of Raffaelle's composition of Christ bearing his cross, known as "Lo spasimo di Sicilia," is preserved in the Kensington Museum collection, No. 2,742; it is signed, also in a square cartouche in the foreground, "F. R." This latter piece is identical in technique with the many ordinary "sopra azzurro" plates so often alluded to, and of which so many may be seen in the Kensington collection.

No. 5,174. Large square plaque or tile; the ground colour of the glaze blue, the painting executed on it in blue and

opaque colours, heightened with white (sopra azzurro). The composition represents the twelve apostles, standing as a crowd, underneath an arcade or archway of elegant Italian cinque-cento architecture; through it is seen a city in the distance; in the upper part of the composition are the virgin and child, seated in clouds (copied from the virgin in Raffaelle's "Madonna di Fuligno," or rather from Marc Antonio's beautiful print of the same group). Faënza ware, doubtless painted by the artist signing with the initials "F. R." Circa 1520–30. Height, 2 ft.; width, 1 ft. 8 in.

A. JOSEPH, ESQ.

No. 5,175. Plate; in centre two amorini seated, with a swan, a drum, and a book on the ground near them. The figures are relieved on a ground of pure yellow enamel; the wide border of the plate is grounded in deep blue, the ornaments wiped out in white and tinted in proper colours. The centre subject is surrounded by a band or collar, linked together by a chain, on which is inscribed the motto, in carefully drawn Roman characters, "Auxilium meum a Domino." In the border are four large circular medallions grounded white, two of which contain shields of arms, one surmounted by a bishop's mitre, and bearing azure, a lion rampant argent, a border or; the other azure, a dove argent, a border or, the remaining medallions contain the device of a double heart, surrounded, as before, with a linked collar, on which the motto is repeated; the ground spaces between are filled in with beautiful arabesques; reverse decorated with an entwined knot pattern in blue and orange. Faënza? Circa 1515–20. No other works by the painter of this extremely elaborate and beautiful piece are known to the writer. Diameter, $9\frac{7}{8}$ in. G. H. MORLAND, ESQ.

No. 5,176. Large flat plate, rather rudely painted with a crowded bacchanalian composition; in front Silenus riding on a panther; behind, figures riding on elephants, camels, a giraffe, &c.; the border is painted with amorini and animals' heads, on blue ground. This quaint and singular plate was probably painted at Caffaggiolo, by the same hand as the large plateau representing Pope Leo X. in procession. (Soulages collection, No. 47, Kensington Museum.) JOHN HENDERSON, ESQ.

No. 5,177. Small plate, painted by the same hand as the preceding piece; border of amorini on blue ground; in centre a shield, bearing azure three etoiles of six points or, on a chief of the second a demi-goat rampant sable; on the reverse is a monogram composed of the letters A. and D. within a circle. Diameter, $7\frac{3}{8}$ in. S. ADDINGTON, ESQ.

No. 5,178. Flat disk-shaped plate, with wide border; painted in centre with the crucifixion; on the border are four large medallions containing subjects from the Passion of our Saviour; viz., the Agony on the mount, Christ mocked, the Flagellation, and Christ bearing his cross; the interspaces filled in with beautiful floriated scrolls on dark blue ground. The execution and general aspect of the piece are very peculiar, and probably indicate it to be painted by a missal painter or illuminator rather than a practised majolica painter. The use of the opaque red tint and various indications afforded by the glaze, &c., incline the writer to attribute this piece, which is by a hand not previously observed, to the manufacture of Caffaggiolo. Circa 1500–10? Diameter, 11½ in.

RICHARD FISHER, ESQ.

No. 5,179. Plate, with deep centre and wide border; in the centre medallion an amorino riding on a stick or hobby horse, with a landscape background; the border painted with beautiful arabesques on dark blue ground, cornucopias, cherubs' heads, dolphins, &c. This piece is distinguished by a splendid vitreous glaze and marked translucent or porcellanous aspect; the enamel colours are also of great force and transparency of tone. Circa 1510–15. Manufacture of Caffaggiolo. On reverse a wreath of blue floriated-scroll work. A. W. FRANKS, ESQ.

No. 5,180. Plate, painted by the same hand as the previous piece; in centre a man in the costume of the period playing a guitar; arabesque border of amorini, masks, dolphins, &c. Caffaggiolo. Diameter, 9 in.

S. ADDINGTON, ESQ.

These two specimens are by the same artist, and are evidently from the same "botega" as a fine plate in the Bernal collection (now in that of Baron Alphonse de Rothschild, of Paris,) which is signed in full "Caffaggiolo," and is also accompanied by a well-known monogram always ascribed to that fabrique, and likewise by a large trident in dark blue.

No. 5,181. Plate; the large medallion in centre painted in blue grisaille with a crowded composition of uncertain signification; the principal figure of which is a female standing on a pedestal, holding a flaming torch or cresset and a globe. At her feet, seen violently foreshortened, an old man lies extended on another pedestal; on the left is a nude figure of a female also on a pedestal, and on the same side a nude male figure on a mule and holding a second mule by the bridle; on the right a crowd of women and children. This composition is surrounded with a border of

bold trophies on blue ground, with two oval medallions containing a female bust painted in cameo on dark orange ground, with the letters S. M. and a helmeted male bust inscribed F. A. Continued on two other similar medallions is the inscription

"TARDI · NON · F · VR : MAI · GRACIE · DIVINE."

Reverse, border of arabesque scrolls on blue. This beautiful piece has all the apparent qualities of the finest oriental porcelain; indeed, so perfect is it, that it is difficult at first sight to believe it to be merely stanniferous glazed earthenware. The extraordinary composition, above indicated, is a careful copy, executed in the most artistic and dexterous manner, on an enlarged scale, from a very scarce and famous early Italian print, which from the fact of its bearing the initials P. P. has often been ascribed to Pietro Perugino (Bartsch, No. 3, vol. 13, p. 357). The style of design, however, has not the least analogy with that of the great Umbrian master, whilst it forcibly recalls that of Andrea Mantegna, and Gentile Bellini. A beautiful plate, undoubtedly painted by the same hand, in the centre of which, similarly executed in blue grisaille, is an original or at least otherwise unknown composition, of Christ disputing with the doctors, is preserved in the Kensington collection (No. 4,727); fortunately it is inscribed on the back,

"*I. la botega d M° Jero da Forli.*"

In all probability, then, both these pieces were executed in Forli, and the writer would suggest that the designs here reproduced, both of which may well have been invented by the same great artist, are really due to the celebrated and too little known painter, Melozzo da Forli, whose authenticated works exhibit the same influence of Mantegna and the Venetian masters alluded to as characteristic of both these compositions; the foreshortened figure in the present piece (copied from the print) is fully worthy of Melozzo's daring genius. On this supposition the signature P. P. on the print may be merely that of the engraver.

S. ADDINGTON, ESQ.

No. 5,182. Deep bowl plate, painted with a hunting scene of four nude equestrian figures, in the style of Pollaiuolo. The outlines and shading of this piece are in blue, but the ground spaces, drapery, and other details are profusely filled in with a peculiar yellow lustre colour; portions also are sparingly enriched with a dull ruby lustre; on the reverse is a decoration of flaming rays of the two lustre tints. This fine and unusual piece may be either of the manufacture of Deruta or Caffaggiolo. Circa, 1500–20. Diameter, 9½ in.

G. H. MORLAND, ESQ.

No. 5,183. Small deep plate; in centre a female profile portrait framed, inscribed "Pacifica;" wide border of beautiful interlaced cord pattern, in light yellow, outlined with black, on deep orange ground. Faenza? or Deruta? Circa, 1515–20. Diameter, $9\frac{1}{2}$ in. ALEXANDER BARKER, ESQ.

No. 5,184. Plate, painted in blue grisaille, in parts touched or grounded with orange; composition, the Nativity or "Presepio," after a design or picture by Pietro Perugino. Majolica of Deruta, near Perugia. Circa 1520–30. Diameter, 12 in. JOHN HENDERSON, ESQ.

No. 5,185. Plate, painted in blue grisaille: the Nuptials of Alexander and Roxana, from Marc Antonio's print after Raffaelle; various details of the composition are picked out with yellow lustre; on the reverse is the signature written in scarcely legible characters:

"Deruta fe.
el frate pemse."

This piece came from the Delsette collection in Bologna, and was first noticed by M. Luigi Frati in his catalogue of that collection (Bologna, 1844); one or two other signatures have been since noted; the painter would seem to have been a priest or friar, and, judging from the barbarous spelling and crabbed characters of his signature, a very illiterate one. Diameter, $12\frac{3}{4}$ in.

ALEXANDER BARKER, ESQ.

No. 5,186. Plateau, with raised medallion centre, in which is painted in blue and yellow lustre tints, a bust of Pallas; this is surrounded by a broad band of yellow lustre, and again by a wider zone of arabesque scroll-work, with masks, hippocampi, &c., in relief. These arabesques are tinted with the lustre colour, and are relieved on the white ground of the ware; the narrow margin of the plate is also ornamented with raised arabesques in lustre, shaded with blue. Deruta ware? Circa 1530–40. Perhaps the work of "Il frate." Diameter, $13\frac{3}{4}$ in. S. ADDINGTON, ESQ.

No. 5,187. Plate painted with a composition representing Time as an aged man with large wings, supported on crutches, standing on a car or pedestal drawn by two stags; this is surrounded by a crowd of draped figures of various ages; amongst them, Hercules with his club; rocky landscape background. Painted in a precise and highly-finished, but very formal manner; the back of this piece is grounded in pale yellow, on which is painted a pattern of scale-work in orange. Inscribed in centre:

"*Baldasara Manara fān.*"

This is undoubtedly the finest known specimen of an artist of Faënza, of whom several other signed, and also several unsigned, pieces are extant. All are decorated at the back in the same peculiar manner, and the unsigned pieces may be identified thereby. Circa 1530. Diameter, 11 in.

C. D. E. FORTNUM, ESQ.

No. 5,188. Bowl-shaped plate, the centre very delicately painted with Perseus delivering Andromeda, who is tied to the trunk of a tree; border of zones of orange, yellow, and blue; the blue band, which is the widest, diapered with a small interlaced cord pattern in darker blue; reverse no decoration. The works of this master are recognisable by their extremely pure and careful, yet rather timid style; see a beautiful "plaque," in the Kensington Museum Collection, No. 1,741 (representing Joseph sold by his brethren). The fine porcellanous glaze of these pieces and general style and technique resemble those of the early Faenza, or Castel Durante Maestri. Circa 1515–20.

G. H. MORLAND, ESQ.

No. 5,189. Plate; subject Æneas brought before Dido. Castel Durante ware, circa 1526. The works of this master are easily recognisable by their peculiar pale but harmonious scale of colour, in which cool blues and pale sulphur yellows prevail. The execution is timid yet distinguished by a certain purity and delicacy of style; on several of his plates is the signature "In Castel Durante," 1526; there is as yet, however, no clue to his name. In the public museum at Arezzo is an extensive series of the works of this master. Diameter, 11½ in. REV. T. BERNEY.

No. 5,190. Plate, painted with a composition of "La Pieta," or the dead Christ supported on the knee of the Virgin surrounded by sorrowing disciples; after a composition of Raffaelle; by the same hand as the preceding piece. Diameter, 11½ in. REV. T. BERNEY.

No. 5,191. Portion of a large plate, by same hand as the previous specimen; painted with the group of Æneas carrying off his father Anchises. Castel Durante ware. Circa 1525–30. Height, 9½ in.; width, 6½ in.

REV. T. BERNEY.

No. 5,192. Plate, Candelabrum, or trophy pattern, sphinxes, serpents, &c. in grisaille on blue ground; in centre a cartouche and date 1526. Castel Durante ware. Diameter, 8⅝ in. ISAAC FALCKE, ESQ.

No. 5,193. Small plate of the same ware, in centre a bust of Virgil, with a large label scroll, inscribed "Virgilio Matoano," grouped with two winged sphinxes, and a dragon, their extremities terminating in elegant scroll foliage.

Grisaille ornamentation on dark blue ground. Circa 1526. Manufacture of Castel Durante. Diameter, 7 in.

ISAAC FALCKE, ESQ.

No. 5,194. Plate of the same fabrique and date, and of similar design; the glaze and colour of great brilliancy. Diameter, 10½ in. ALEXANDER BARKER, ESQ.

Nos. 5,195 & 5,196. Two similar plates of equally fine quality. Diameter respectively, 10 in. and 9 in.

ALEXANDER BARKER, ESQ.

No. 5,197. Large plate of the same manufacture, period, and style, but of unusually careful and beautiful design. In the centre an amorino tied to a tree, painted in the same grisaille tints on blue. This is surrounded, in the hollow of the plate, with a band of pencilling "sopra bianco." The wide border has, at the bottom, two tritons fighting with swords and shields, and the rest of the surface is filled with trophies of arms, musical instruments, &c. In the upper part is the date 1526. Diameter, 11¾ in. S. ADDINGTON, ESQ.

No. 5,198. Plate, painted in grisaille on blue ground; in centre a large opened music book with legible notation, and in the corner *verte folium;* above it a large shield of arms (Gonzaga of Milan) in colours: argent, a cross gules, betwixt four spread eagles crowned, sable; on an escutcheon of pretence; 1st and 4th, barry of four, or and sable; 2nd and 3rd, or, a lion rampant argent. The remainder of the surface of the piece is filled in with elegant sphinxes and scroll ornaments of the usual type. The glaze and enamel colours of this plate are of great perfection. Castel Durante ware. Circa 1526. Diameter, 9½ in. ALEXANDER BARKER, ESQ.

No. 5,199. Plate, brilliantly painted with the subject of Entellus and Dares contending with the Cestus at the funeral games of Anchises; after a print by Agostino Veneziano (Bartsch, No. 195). Urbino or Castel Durante. Circa 1530–40. Diameter, 10½ in. REV. T. BERNEY.

No. 5,200. Circular "plaque," surrounded by a wreath of green leaves and fruit, tied by ribbons in relief, forming a frame or border; the Virgin and child, with St. Lawrence and St. Francis? The group of the Virgin and child are copied from Raffaelle. Painted in olive grisaille heightened with white; the wreath or border only in proper colours. On a fascia in the architectural background is the date 1528. Diameter, 11 in. G. H. MORLAND, ESQ.

No. 5,201. Companion plaque to the preceding; the composition, Raffaelle's St. Cecilia, probably adapted from Marc Antonio's well-known print. Urbino or Castel Durante ware. Diameter, 11 in. G. H. MORLAND, ESQ.

No. 5,202. Plate; Paris shooting Achilles in the heel as he kneels before the shrine of Apollo. A composition of eight figures, within an interior of Roman architecture. On the left, in the upper part is a shield suspended from a tree, bearing azure a scaling-ladder bendways or, on which is erected a banner argent. In the execution, which is very delicate and highly finished, the peculiar scale of colouring, and general style, this piece greatly resembles the works of an artist who signs himself (generally on specimens of rather a later date than the present) *Nicola da Urbino.* Urbino ware. Circa, 1520–30. Diameter, 10½ in.

G. H. MORLAND, ESQ.

No. 5,203. Plate, with wide margin, which is painted with a continuous landscape, and with six draped nymphs in the foreground gathering flowers; in a medallion in the centre, surrounded by a zone of delicate palmette ornaments in white enamel, on the white ground of the piece, is another nymph, also gathering flowers. A splendid piece of the earlier Urbino fabrique in the manner of Nicola da Urbino. Circa 1535. Diameter, 12 in. REV. T. BERNEY.

No. 5,204. A splendid plate of the larger model, with wide border, the painting covering the entire surface, Raffaelle's Galatea; executed with great spirit in the most warm and glowing tints. The glaze and general technique of this beautiful piece are of the most perfect kind. Castel Durante or Urbino ware, 1535.

The works of the really great master to whom this piece is due have many points of resemblance in style with those of Nicola da Urbino. If it might be supposed that they were really by Nicola, they would at once elevate that master to a much higher status than he has hitherto occupied. Further observation will doubtless determine this point. Diameter, 13¼ in. JOHN HENDERSON, ESQ.

No. 5,205. Tile or square plaque, exquisitely painted with a composition of the Holy Family, with St. Joseph and the infant St. John, apparently after Raffaelle. This most beautiful work is by the same hand as the previous piece. The head of the Madonna has almost the grace and beauty of an actual drawing of Raffaelle; the execution is light and delicate, and full of artistic feeling; whilst the colouring of the flesh distinguished by a warm transparent orange, shaded by a transparent olive tint, is of the most tender and harmonious kind. It is unfortunate that the name of this truly excellent maestro is unknown to us. Height, 11 in.; width, 8½ in. A. W. FRANKS, ESQ.

No. 5,206. Plate; Banquet of the Gods, adapted from Raffaelle's Farnesina fresco; a brilliant and beautiful plate by the same excellent hand as the previous piece.

S. ADDINGTON, ESQ.

No. 5,207. Plate, painted with a composition of St. Cecilia, St. Paul, St. John, and other saints, after Raffaelle's celebrated picture at Bologna. In the sky above, a choir of angels playing musical instruments. A fine Urbino plate. Circa 1530. Diameter, 10½ in. G. H. MORLAND, ESQ.

No. 5,208. Plate, painted with amorini dancing in a circle, copied from M. Antonio's print after Raffaelle. An architectural background, the principal feature of which is a semicircular niche in the centre, added by the painter. A fine Urbino or Castel Durante plate by an unknown master.

C. D. E. FORTNUM, ESQ.

No. 5,209. Large plate; white ground, pencilled with interlaced diaper scrolls in white enamel. In the centre of the plate a medallion, brilliantly coloured, containing a standing figure of Dido killing herself, surrounded with a wreath of green leaves and fruit. The rim or margin of the plate is encircled by a stick or baton, with oak leaves and acorns. Urbino ware. Circa 1535. Diameter, 16½ in.

S. ADDINGTON, ESQ.

No. 5,210. Plate, painted with a standing nude figure of Cleopatra with the asp; in the background a large orange-coloured curtain; on the left is a landscape with a city and a river. This finely drawn and harmoniously coloured piece is by an artist of whom several other specimens are known. *See* the fine plateau in the Kensington Museum collection (Soulages, No. 11 t.) representing the gathering of the manna. The present figure is copied from a print after Baccio Bandinelli. The brilliant and transparent colours and the fine quality of the enamel glaze, seem to indicate this and the similar pieces, to be of the manufac ture of Faënza or Forli. Circa 1520–30. Diameter 10¾ in. S. ADDINGTON, ESQ.

No. 5,211. Bowl-shaped plate; a dance of amorini; copied from Marc Antonio's beautiful print after Raffaelle (Bartsch, No. 217); an architectural background, being a doorway or open arcade, flanked by two massive pendant "garlands" or "swags" of fruit and foliage, is added, and also a blue curtain festooned round the margin of the plate. By the same hand as the preceding piece, and same date. Diameter, 10½ in. ISAAC FALCKE, ESQ.

No. 5,212. Plate, representing a hunter with a pack of dogs attacking a bear; elaborate landscape background, from the branches of a tree is suspended a large shield,

bearing azure, a bend sinister, or, betwixt three augurs proper, two and one; in chief three fleurs-de-lys beneath a label of four points or. The brilliant enamel colours and fine glaze of this piece are very similar to those of the preceding two specimens; the drawing, &c. is rather harder and earlier in style; it was, perhaps, however, painted by the same master a few years previously. Diameter, 11 in. G. H. MORLAND, ESQ.

No. 5,213. Pear-shaped ewer, with handle formed by two twisted serpents, and with a projecting tubular spout. This beautiful piece is of rare, if not unique shape, and of the finest quality of the earlier Castel Durante or Urbino majolica. On one side is painted Apollo's contest with Marsyas, and on the other, the god preparing to slay his defeated adversary; the spout is covered with elegant interlaced foliage of oak branches in white on a black ground; and in the front is a shield of arms, bearing vert a fess or, a chief party per pale gules and argent; near it the inscription ELI PIA. By an unknown master. Circa 1530–40. The orifice of this piece is under the foot, and the top is surmounted by a large acorn painted a golden yellow colour. Height, 11 in.; width, $5\frac{1}{2}$ in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,214. Bowl-shaped plate, painted with a large bust portrait of Raffaelle, three-quarter face, looking over the shoulder, in the pose of a well-known portrait; detached on a blue background; on the reverse inscribed

"*Raphael Sanctius Joannis filius Urbinas pictor eminentissimus veteraq̃e amulus.*"

In the opinion of the writer this interesting piece was painted circa 1540–50, by the rather well-known artist Francesco Durantino, of whom several signed works are extant. Diameter, $10\frac{1}{2}$ in.

HIS EXCELLENCY THE MARQUIS D'AZEGLIO.

No. 5,215. Ewer, with a trefoil-shaped lip or margin, and elegant spiral twisted handle, incised or *sgraffiato* majolica. The surface is decorated with scroll foliage, and in front is an oval medallion, with a subject or emblem of Cupid falling from the back of a lion; the surface richly enamelled with splashed or mottled enamels. This piece is, in every respect, of the most perfect and masterly execution, singularly original in design, brilliant and harmonious in general effect, and in the most perfect state of preservation. The date is probably circa 1540. There is, probably no finer specimen extant of the cinque-cento incised wares. Height, 9 in. ROBERT NAPIER, ESQ.

No. 5,216. Deep bowl plate, painted in blue grisaille, heightened with white, the ground of the piece or glaze, itself, light blueish grey. In centre, a mermaid in the sea, with a horn in one hand, and an oval miror, in which she is looking at herself, in the other. The border of elegant minute foliated ornament, with birds; the reverse is decorated with a well-known pattern of fluted ornamentation, and running scroll-work, and in the centre is inscribed in large letters:—

"1540.
Adi 16 Del.
Mexe de Otvbre."

This finely designed and in every respect masterly piece, is of the manufacture of Venice, and fortunately the Kensington Museum possesses a signed specimen, which reveals to us the name and address of this very able artist (now published for the first time); the museum indeed possesses quite a series of fine plates by the same hand (*see*, amongst others, Nos. 3,639, 1,768, 4,431, 4,605, 1,744, and 4,438, on the reverse of which last piece is inscribed in bold characters:—

"*In Venetia*
in cōtrada di St^{a}
Polo in botega dj M^{o} *Ludovico*;"

and beneath is a shield with a Maltese cross, evidently the mark or sign of his establishment.) All these pieces are painted in blue, like the present specimen, and all are admirable works of decorative art; in fact, Maestro Lodovico, if he were, as is most likely, the actual designer and painter, as well as the proprietor of the "botega," may dispute the palm with the greatest names in the majolica art. The present piece was purchased at Milan in 1860. Diameter, $14\frac{3}{4}$ in. C. D. E. FORTNUM, ESQ.

No. 5,217. Deep plateau, painted with Mutius Scævola before Porsenna; the border a continuous landscape, with dogs pursuing wild animals. This piece is painted in a rather unusual and somewhat coarse style, the colouring, in which pale yellow, blue, and green prevail, outlined and shaded with an umber brown tint. On the back is a large signature, very hastily written. Underneath a monogram, which is well known as distinctive of many pieces of the Caffaggiolo botega, composed of an S and a P interlaced, and which in this instance is also accompanied by a small G, is the inscription—

"*In Galiano nell ano* 1547,"

and underneath, the initials, in large cursive characters, "A. F." Diameter, $15\frac{1}{2}$ in.

Although apparently manufactured at some place called Galiano, probably a village or hamlet near Caffaggiolo (on the road from Florence to Bologna), there can be no doubt that the G which accompanies the monogram indicates Caffaggiolo, for in the Kensington collection is another piece painted by this same hand (No. 6,651), on which, along with the monograms alluded to and the initials A. F., is also written "In Gafagiolo." The C and G were evidently used indifferently by the illiterate painter, both representing a well-known aspirate of the Florentine language. These pieces are interesting as showing the decay of a once famous manufactory. C. D. E. FORTNUM, ESQ.

Works of Maestro Giorgio, of Gubbio.

For two reasons undoubtedly the most prominent name in the list of the Majolicari, now known to us, is that of "Maestro Giorgio," of Gubbio. In the first place, this artist adopted the self-complacent and profitable plan of signing and dating nearly all his works, even the most trivial; and in the second, he has the merit of having carried to their highest point of perfection the well-known metallic lustre or iridescent colours. Moreover, he was one of the most industrious and facile of workers, the great number of his pieces still extant, being an evidence of the immense quantity originally produced.

As an artist, Maestro Giorgio can only be placed in the second rank; but as a "ceramist" or manufacturer in general, he occupies the highest place; and in their peculiar direction, his wares, like those of Orazio Fontana, are undoubtedly masterpieces of the potter's craft. It is desirable, however, to insist on this distinction in any general estimate of Giorgio's talent, because during the "furore" which for the last few years has prevailed in regard to the majolica wares, Giorgio's productions have attained to a point of public appreciation, and consequent inordinate pecuniary value, which their intrinsic excellence as works of art by no means justifies; it is indeed simply absurd, and a reproach to modern connoisseurship, that the possession of the coarsely painted, vulgar wares of Giorgio's later time, solely because they glitter in the tinsel finery (when so applied) of his lustre colours, should be eagerly contested often at their weight in gold!

Giorgio indeed was imbued with the true commercial spirit, unfortunately scarcely compatible with art; he was the head of a flourishing "botega," which seems to have employed many hands, and to have been continued in full activity for many years after his death or retirement. In the later

years of his practice, the prominent speciality of his establishment,—the application of lustre colours,—seems to have become the chief concern, and an entire class of wares is extant, painted by numerous artists of Urbino, Castel Durante, and other localities, which were rendered additionally brilliant in hue, and doubtless more valuable, by being picked out and heightened with Giorgio's lustres, notably with his favourite ruby tint. Whether Giorgio bought up the wares of others and resold them on his own account, thus enhanced in value, or whether he was in the habit of applying his lustre tints to such wares, on the account of their original producers, is uncertain; the probability is that the former was the case; at all events it is evident that an extensive and doubtless lucrative trade, was in this way carried on.

The earliest signed and dated specimen of Giorgio's wares, yet known to the writer, is on a plate in the collection of Robert Napier, Esq.; it is dated 1517, and the latest authenticated work is of the year 1537. Of the numerous pieces executed betwixt these dates, those of the year 1526 are the most abundant. Numerous specimens, however, are known, undoubtedly by Giorgio, obviously painted prior to 1517; it may be presumed, indeed, that his labours commenced as far back as 1510, or even earlier.

Giorgio's early wares are in every respect the most excellent; in his later time, as has been said, he became a mere manufacturer, producing on a large scale, little solicitous as to the artistic merit of his works; to the last, however, the magnificent colours and striking effect of his wares are very noteworthy.

His lustre pigments are of two varieties; first, the ruby, a magnificent full crimson tint, with a brilliant metallic "reflet" or iridescence; the other, an iridescent golden tint, changing colour with every varying angle at which the light strikes it. Nothing can exceed the brilliancy of these lustres when they have perfectly succeeded in the fire; they are far more beautiful than those of any earlier artists, but there are scarcely any two specimens of precisely the same tint, the process, especially in the firing of the pieces, being one of great delicacy and uncertainty. In some specimens (often the most elaborately painted and costly) the lustre tints are pale and weak, doubtless from the partial evaporation of the pigments in the enamel kiln, whilst on others, of the commonest ware and most vulgar execution, these tints have succeeded with admirable force and brilliancy.

Maestro Giorgio, though perhaps not actually the first inventor of the ruby pigment, undoubtedly brought it to

perfection. He seems to have kept its composition and application a profound secret, and to all appearance the process was lost shortly after 1540. It has, within the last two or three years, been re-discovered by a native of Gubbio, and is now commonly applied, by its inventor, in that city, and also at the "fabrique" of the Marchese Ginori near Florence.

For a further account of Maestro Giorgio, *see* "Catalogue "of the Soulages Collection, 1856," and "Essay on Cera-"mic Art," in Waring's Manchester Art Treasures, by the writer, 1858, p. 15.

No. 5,217*. Deep bowl-shaped plate ("bacile"); in centre a bust of a female, surrounded by a border of scale work; the margin of the plate painted with pointed rays, and pellets or fruit in ruby lustre. This piece is outlined with very dark blue enamel, the bust only, shaded with blue; the ornaments, ground spaces, &c. filled in with brilliant gold lustre; the ruby tint very sparingly employed. It is uncertain whether this plate, which belongs to an entire class of wares, many other specimens of closely similar design being known, is the work of Maestro Giorgio, or that of an earlier master, making use of lustres analogous to those of Giorgio; in any case the date of the piece, judging from its general style, is not much later than circa 1500–10. Diameter, 14 in.

C. D. E. FORTNUM, ESQ.

No. 5,218. Large deep "bacile" plate, the reverse grounded with yellow enamel, and in other respects resembling the well-known lustred "bacili" of the "Deruta" school of circa 1510. It was nevertheless apparently decorated by Maestro Giorgio, in his very early period. The design is of allegorical signification; a figure on a throne or pedestal, bearing a palm branch and a sceptre, his hand resting on a sitting sphynx; behind stands a figure wearing a diadem, with clasped hands, in the attitude of a captive, whilst in front is a female figure with a branch of a tree and a large label scroll, inscribed, "Ventura dio." The pedestal is decorated with a triton, amorino, satyr, &c., and with foliated scroll-work; border of oblique gadroon work; the design is rather coarsely outlined in blue, and the details, decorative spaces, &c., entirely filled in with gold and ruby lustres; the latter beautiful pigment introduced in unusual profusion, in large unbroken masses of drapery, &c. Diameter, 16 in. ALEXANDER BARKER, ESQ.

No. 5,219. Large plate, the painting covering the entire surface of the piece, Hercules slaying the Hydra. This piece

is painted in a precise hard style, indicative of early date. The composition, which is likewise very archaic, is probably taken from a drawing or print of some quattro-cento master, probably Pollajuolo; the glaze is of fine porcellanous texture. The reverse is decorated with a chequered pattern in ruby and gold lustres; there is no signature.

This piece was obviously painted prior to the year 1517. Diameter, 12¾ in. C. D. E. FORTNUM, ESQ.

No. 5,220. Plate, with deep sunk centre and wide border; in the middle a shield of arms, barry of four argent and gules, a goat salient sable; the shield is surmounted by an abbot's hat. The border is painted with beautiful and highly-finished arabesques, on a blue ground, in which are full-length figures of amorini, with tridents, satyrs masks, cornucopia, military trophies, &c. The piece is profusely decorated with gold and ruby lustres, and the ware and glaze are of the usual fine quality found in the early and more carefully executed works of the master. In all probability this fine plate, which is neither signed nor dated, was executed circa 1515–18. Diameter, 10 in.

THE EARL OF GOSFORD.

No. 5,221. Small bowl-shaped plate; in the centre a square cartouche, with a half figure of a saint reading; it is surrounded with dolphins and foliated ornaments, covering the rest of the surface. On a small cartouche is the date 1520, and on a scroll beneath, written in ruby lustre, "*ama idio com tutto el co.*" This beautiful little plate is grounded in all the spaces with gold lustre; it is likewise profusely enriched with the ruby tint; on the reverse are concentric lines of bright ruby; it is without signature: the glaze is of fine porcellanous quality. Diameter, 7½ in.

MRS. ROBERT HOLLOND.

No. 5,222. Plate, with deep sunk centre and wide margin; a shield of arms in centre, azure, an unicorn rampant or; the border of fine arabesque ornaments, masks, cornucopias, &c., richly lustred with gold and ruby. Unsigned, but doubtless painted circa 1520–1525.

ALEXANDER BARKER, ESQ.

No. 5,223. Large flat disk-shaped plate or trencher; the design covering the entire surface. The composition is a "pasticcio" or partial copy from the composition known as "La battaille au coutelas," engraved by Marc Antonio from Raffaelle's design (Bartsch, 211). In perfection of execution, colours, lustre tints, glaze, &c., this is one of the finest of Maestro Giorgio's works now extant. It is signed on the reverse "Mº Gº, 1525," and decorated with the usual isolated scrolls. Diameter, 12 in. H. SCUDAMORE STANHOPE, ESQ.

No. 5,224. Flat disk-shaped plate or trencher. The entire surface covered with the painted subject, which represents the story of the Prodigal Son, after the engraving by Albert Durer. The enamel colours of this magnificent specimen of the master are of singular force and brilliancy, and the ruby lustre, applied in unusual quantity, is of perfectly successful quality. Inscribed "Mº Gº, 1525." Diameter, 11 in. HENRY T. HOPE, ESQ.

No. 5,225. Deep plate. In centre a composition of the Decollation of St. John the Baptist, inscribed in lustre colours, "Io Batista." The border is richly ornamented on a blue ground, with syrens, scroll foliage, &c., and four shields of arms, the bearings alternating as follows: upper and lower shield; two coats per fess, in chief or, an eagle displayed sable; in base quarterly sable and gules, a roundel argent; side shields, azure, a lion rampant or.

This beautiful plate is of unusually finished and careful execution, and the colouring and lustre tints very brilliant and harmonious. The subject in the centre is probably of Maestro Giorgio's own composition; on the reverse is the signature, in lustre colours, "1526, Mº Gº, da Ugubio." Diameter, $10\frac{3}{4}$ in. C. D. E. FORTNUM, ESQ.

No. 5,226. Large plate; the painting, which is richly lustred, covering the entire surface. Subject, the composition known as "La Vierge à l'escalier," copied from Marc Antonio's print after Raffaelle (Bartsch, No. 45). The elaborate landscape background added by Maestro Giorgio. This important specimen of the master is signed. "1526. Mº Gº." Diameter, $12\frac{1}{2}$ in. REV. T. BERNEY.

No. 5,227. Plate, with wide border and deep sunk centre; in the centre a coat of arms as follows: Party per pale. Dexter, quarterly, first and fourth, azure, a crescent or, second and third checky, argent and gules. Sinister, gules, a scroll or label per fess sable and argent, passing through a ducal coronet or; crest, on a mount vert an ox (?) sejant. The "cavetto" surrounding it is grounded in gold lustre; the wide border is decorated with a rich and elaborate arabesque palmette pattern on blue ground; the gold and ruby lustres in great perfection. Signed at back, "1527, Mº Gº, da Ugubio," and decorated with scroll ornaments. Diameter, $10\frac{1}{2}$ in. ALEXANDER BARKER, ESQ.

No. 5,228. Plate; the subject Venus or Amphitrite in the sea, in a car drawn by two horses held by sea nymphs. This beautiful composition is taken from an antique Roman painting, probably found in the baths of Titus, and of which an engraving has been given (towards the end of the

17th century) by Pietro Santi Bartoli; on the under side of this piece the signature of the master is painted in lustre colours, "M° G°, da Ugubio, 1528," accompanied by two letters or monograms of unusual if not unique occurrence. These monograms, which are of considerable size, and stand above the initials "M° G°," are the capital letter B. and a monogram apparently composed of an A. and a V., with a cross projecting from it, having the aspect of a merchant's or house mark. Diameter, $9\frac{3}{4}$ in.

ALEXANDER BARKER, ESQ.

No. 5,229. Small plate; in centre an amorino in grisaille, surrounded in the "cavetto" of the plate with a wide band of gold lustre; the border filled in with the usual "palmette" arabesque on blue ground. Signed, "1528, M° G°." Diameter, 8 in. ISAAC FALCKE, ESQ.

No. 5,230. Plate; subject Jupiter and Semele. Semele reclines on a couch, supported on a lofty pedestal, flanked by three caryatid figures of amorini; the plane surfaces of the pedestal are marbled or streaked with the most vivid and brilliant gold and ruby lustres; above, Jupiter appears in the clouds with a thunderbolt in his hand. Although the execution of this piece is, perhaps, slightly coarse, th brilliancy of all the enamel tints, and the profusion and successful issue of the lustres, give it a most striking and original aspect. Inscribed on the reverse in black,—

"*De Giove e Semele. F.L.R.*" and (in ruby lustre)
"1529. *M° Giorgio da Ugubio.*"

Diameter, $10\frac{1}{2}$ in. S. ADDINGTON, ESQ.

No. 5,231. Plate; painted with an uncertain mythological subject. A king seated on his throne, before him three figures presenting a naked child, who stands on a table, on which is also placed a blazing chafing dish; a portico in the background. This piece, which has all the characteristics of Giorgio's work, and is richly lustred, is signed on the reverse with a P. in lustre colours, and is dated 1533. This initial is of rare, if not unique, occurrence on wares, apparently produced in the "botega" of Maestro Giorgio, and the writer would suggest that it may possibly indicate the name of Maestro "Prestino" or "Perestino." Diameter, $10\frac{1}{2}$ in. REV. T. BERNEY.

No. 5,232. Plate; the Rape of Proserpine. Signed and dated, "1533, M° G°." Diameter, $10\frac{1}{2}$ in.

REV. T. BERNEY.

No. 5,233. Plate; subject, the Feast of the Gods, after Raffaelle's ceiling fresco in the Farnesina. This piece is apparently painted by an artist of the Urbino school, and

lustred only in the "botega" of Maestro Giorgio; it is unsigned, but has the date 1541 in lustre on the reverse. Diameter, 11 in. REV. T. BERNEY.

No. 5,234. Plate, painted with arabesques; in the centre a small cartouche, with a profile head, syrens on each side, large cornucopias, &c. The ornaments executed in grisaille, and heightened with lustre on blue ground. Unsigned; executed circa 1530–40? Diameter, 9½ in.

ISAAC FALCKE, ESQ.

No. 5,235. Plateau; the large medallion centre painted with the Judgment of Paris, copied from Marc Antonio's celebrated print after Raffaelle. Various parts of the design lustred in the usual manner; the wide border pencilled with minute scroll-work in white enamel, on white ground. This piece, which is of unusual type for Maestro Giorgio, is unsigned, but was probably executed circa 1530. Diameter, 16 in. ALEXANDER BARKER, ESQ.

No. 5,236. Plate; in centre a small medallion, containing a female cameo head in profile, the rest of the surface covered with an interlaced diaper pattern of arabesques, having somewhat the character of oriental damascene work. The ornaments grounded in gold and ruby lustres, and outlined in blue. This piece in technique resembles the work of Giorgio, but it cannot be definitely ascribed to him; it is of a well-known type or pattern. Circa 1520–40. Diameter, 8½ in. C. D. E. FORTNUM, ESQ.

Majolica of Urbino. Works of Francesco Xanto.

After the Gubbian artist, Maestro Giorgio, the most familiar to us of all the majolica painters, is, perhaps, Francesco Xanto; the works of this artist are very numerous, and the practice, which, like Giorgio, he adopted of signing and dating nearly all his works, has given him a posthumous celebrity, which the intrinsic merit of his productions does not entirely bear out. Francesco Xanto Avello was a native of Rovigo, but his works were apparently all produced at Urbino. The earliest date as yet observed on any of them is 1530, but there are many pieces extant, undoubtedly by him, neither signed nor dated, which are obviously of an earlier period. The latest year, on the other hand, is 1542; but as he appears, towards the end of his career, to have abandoned the practice of signing, it is probable that some of his undated pieces may have been executed after 1542. Xanto's works may be considered to represent perfectly the "Majoliche istoriate," and he certainly had a talent for the arrangement of his works in composition, nearly all his subjects being "pasticci;"

the various figures or groups introduced, being the invention of other artists, copied with adroit variations over and over again, and made to do duty in the most widely different characters. As an original artist, if indeed, he can be so considered, he may be classed with the more mannered of the scholars of Raffaelle. His designs are generally from classical or mythological sources; Ovid, Virgil, and Trogus Pompeius, having for several successive years, almost exclusively furnished him with subjects. Ariosto was likewise a favourite author, and, curiously enough, on a plate in the British Museum collection, Xanto has put on record his own claims as a poet, in a more enduring shape than the written work itself; this plate is painted with a subject from a poem composed by Xanto in honour of Duke Francesco Maria of Urbino; the subject, however, without the inscription, might just as well have been taken for an illustration to Ovid. Xanto's execution, although dexterous, is monotonous and mechanical; his scale of colouring is crude and positive, full of violent oppositions; the only merit,—if merit it be,—being that of a certain force and brightness of aspect; in every other respect his colouring is commonplace, not to say disagreeable even; blue, crude opaque yellow and orange tints, and bright verdigris green, are the dominant hues, and are scattered over the pieces in full unbroken masses, the yellow especially meeting the eye at the first glance.

In the unsigned pieces, before 1531, the glaze is better and more transparent, the execution more delicate, and the outline less hard and black than in the later specimens.

Some of Xanto's wares are profusely enriched with metallic lustres, including the beautiful ruby tint; the specimens so enriched, however, form but a small per-centage of the entire number of his works extant. This class of pieces is, moreover, interesting from the fact that the iridescent colours were obviously not of Xanto's own production, but that on the contrary, they were applied to his wares by Maestro Giorgio, and the supposed continuers of Giorgio's "fabrique" in Gubbio. Many pieces are extant which, in addition to Xanto's own signature, nearly always written in dark blue or olive tint, are likewise signed with the monogram N. of the Giorgio school, in the lustre tint; and one specimen at least, has been observed, which though painted by Xanto, has been signed in the lustre tint by Maestro Giorgio himself.

No. 5,237. "Pilgrim's bottle," with two handles of loop shape, representing knotted stalks of wood, and fitted with a screw stopper or cover with knob. This beautiful and very

rare specimen of Xanto's work, is painted on each side, with mythological subjects, within two large oval compartments, surrounded by a wide wreath of green leaves, and on the neck with a large mask, arabesques, &c., on a blue ground, with two small square cartouches, inscribed respectively "F. A. R." and "1530," in Roman numerals. On one side the painting represents Mercury conducting Psyche to Olympus, copied from one of the "angles of the Farnesina," engraved by M. Antonio after Raffaelle; the other, an aged male nude figure, violently casting away a wine skin, Cupid flying near him, bringing or carrying away another skin of wine. The date, 1530, is the earliest yet noticed on any work of this master. Xanto's "shaped pieces," *i.e.* bottles, ewers, &c., are as rare as his flat wares, plates, salvers, &c., are abundant. The present is perhaps the finest work of its kind by him now extant; it is understood to have been brought from Spain. Height, 14½ in.; width, 9 in. S. ADDINGTON, ESQ.

No. 5,238. Oviform ewer with mouth forming a gaping mask, and a handle, the lower part of which is in the form of the leg of an animal; painted round the body with a composition of seven figures, one of which is a man praying, accompanied by a female saint, who points to a small group of the virgin and child seated in clouds, painted higher up, under the spout of the ewer. This piece is unsigned, but it was probably painted about the same period as the previous specimen. Height, 11½ in.; diameter, 5½ in.
W. COSIER, ESQ.

No. 5,239. Plate, painted with a composition of four figures, probably intended to represent the story of Æolus giving the winds to Ulysses; *vide* inscription, which is as follows:—

"*Gli feri venti ad Eulo ubidienti.*" "*Fabula.*"

Diameter, 10¾ in. REV. T. BERNEY.

No. 5,240. Large plateau, painted in the most brilliant colours, with a composition of classical figures fighting with lions. The two principal personages are a warrior on horseback and an Amazon. The subject is probably intended for Alexander and Thalestris, Queen of the Amazons. At the back is the following inscription:—

"*Que stabant vix hospitibus spectanda sepulchra, quellibet arbitrio jam videt illa suo.*"

which does not appear to have anything to do with the subject. There is also the signature F. L. R. in large letters. Notwithstanding this signature, the writer believes this piece to be an early and fine work of Xanto, painted before 1530. Diameter, 15 in. REV. T. BERNEY.

No. 5,241. Large salver; the painting, covering the entire surface of the piece, represents the story of Laocoön; the central group is a transcript from the famous antique group, or rather a copy from the print engraved from it, by one of the scholars of Marc Antonio. Eight other figures, most of which are adaptations from various contemporary engravings, are arranged around. The background is an elaborate architectural composition of ruined buildings of classical architecture, with a rocky landscape in the distance. The enamel colours and execution are of Xanto's most careful and perfect "technique." Inscribed at the back—

"*Cōtempla exāque il fier' Laocoonte.*"

This fine plateau was probably painted before 1530. Diameter, 18¾ in. ALEXANDER BARKER, ESQ.

No. 5,242. Similar large plateau, painted with a composition of upwards of 20 figures, representing Venus standing on a shell in the sea, surrounded by amorini, with Neptune, tritons, river gods, sea nymphs, &c.; the rocky shores adorned with numerous buildings, trees, &c. The principal figure of Venus is copied from Marco da Ravenna's beautiful engraving after Raffaelle, (Bartsch, No. 323;) a shield of arms in the upper part suspended from a tree, bearing party per pale, dexter, barry of argent and azure, charged with bezants or; sinister, argent on a chief azure, a cross moline of the first. Diameter, 19 in. Inscribed at the back, "1533."

"Triumphe qui Nettū nelle salse onde,
Su le qual gode l'amorosa stella
Ignuda pē suoi figli, e vaga e bella
Vien coronata di fioretti, o, fronde."

Fra Xanto. A. da Rovigo, ī Urbino.

A. JOSEPH, ESQ.

No. 5,243. Similar large plateau; the subject, the Carrying off of Helen; a "pastiecio" or copy, with many additional figures, from Marc Antonio's celebrated engraving, after Raffaelle (Bartsch, 209). Inscribed on a large stone in the foreground "Raptus Helenæ;" and on the reverse,—

"1537.

"Quest' e 'l Pastor che mal miro 'l bell' volto
D'Helena greca, e, quel famoso ratto
Pel qual fu 'l mōdo sotto sopra volto."

Frā X. R.

Diameter, 18¾ in. S. ADDINGTON, ESQ.

No. 5,244. Similar large salver, painted with a multifarious composition of upwards of sixty figures, being the attack of a fortress. The print from which this subject is taken is by Giorgio Pens, after Giulio Romano, dated 1539

(Bartsch, vol. 8, f. 344), and represents the taking of Carthage. Xanto, however, without the least attempt at adaptation, has copied the subject exactly, and made it stand for the taking of Goleta by Charles the 5th, an event which happened only a few years before (1535). This is the more curious, because the piece, as is evidenced by an elaborate coat of arms, encircled by the collar of the Golden Fleece, painted on the margin of the salver, was executed for a prince of the Gonzaga family, probably Federigo Gonzaga, Duke of Mantua, in whose service Giulio Romano was, at the time this salver was painted. The shield bears parted per pale, dexter, the same shield as that described as occurring on No. 5,198, viz., ar. a cross gu. betwixt four eagles displayed, crowned, sa.: on an escutcheon of pretence; quarterly, 1st and 4th, barry of eight (instead of four) or and sa.; 2nd and 3rd, or, a lion rampant ar. Sinister, quarterly, 1st and 4th, also quarterly, 1st and 4th, or, a hunting horn stringed sa.; 2nd and 3rd, gu, an etoile of six points ar. 2nd and 3rd, or, a bend sinister sa. and ar. Inscribed on the reverse:—

"1541.
" Da Carlo d'Austria Imperator potente
L'alta Goletta inespugnabil tanto
Astretta, e, presa con furor repena."
"In Urbino, nella bottega di Francesco de Silvano, X."

The signature on this specimen is particularly interesting, showing, as it does, that at this period (1541) Xanto was working in the "botega" or manufactory of another person, being himself an artist, or painter only, and not a manufacturer of majolica ware; in this form the signature occurs only on this piece. It is beautifully engraved in "History of Pottery and Porcelain," &c., by Joseph Marryat, p. 84. Diameter, 18¼ in. JOSEPH MARRYAT, ESQ.

No. 5,245. Plate, painted with the story of Progne and Philomena. Inscribed, "1532, Di Progne & Philomena di Therio. Nel vi. libro de Ovidio N. Fra. Xanto, A. Rovigiese, ī Urbino." Diameter, 10½ in. REV. T. BERNEY.

No. 5,246. Plate, painted with the subject from the Æneid of Æneas and Achates discovering the representations of the Trojan war in the temple at Carthage. Two figures stand before a circular temple, in the interspaces of the columns of which are painted pictures of battle subjects. Inscribed,

"1532, *Le battaglie Troiane Enea cōtempla. Nel i. libro di l'Eneida V. F. Xanto. A. da Rovigo ī Urbino.*"

A shield in the margin bears argent, a black-a-moor's head couped at the neck, proper, banded about the head argent,

thereon three T's sable. These arms are of the family Pucci of Florence. REV. T. BERNEY.

No. 5,247. Plate from the same service, painted with a subject from Ariosto, a warrior with a boat, in which is a horse; inscribed,

"1532. *Nel agitato legno truova Orlando di Ruggier l'armi. Nel 36 cāto del furioso d. M. L. Ariosto. Fra Xāto. A. di Rovigo ī Urbino.*"

On it are painted the same arms as those on the preceding piece. Diameter, 10½ in. REV. T. BERNEY.

Many more pieces, painted by Xanto, and bearing these arms, are extant in this country; they are all evidently from the same service, which is believed to have been executed for a cardinal of the Pucci family.

No. 5,248. Square "plaque," or tile, painted with a composition in the manner of Parmigiano (probably after a drawing by that master), of the Adoration of the Shepherds. On a pedestal is the date, in large Roman numerals, "1536;" at bottom, on a fascia, is written in Xanto's usual cursive characters.

"*Vergine sacra gloriosa, e, eterna, che gia portasti nel tuo vētre sàto quel cħ la terra e 'l ciel governa.*"

Height, 11½ in.; width, 11 in. S. ADDINGTON, ESQ.

No. 5,249. Smaller plateau, painted with a large boat, in which a king is seated, with a group of warriors standing near; in the foreground a broken bridge of wooden planks. This composition, which contains 16 figures, is intended (according to the inscription) to represent the flight of Xerxes. On the side of the boat is written in capital letters, in yellow, on the black ground, "Xerses, Persa. Rex;" and on the reverse of the piece is the following inscription:—

"1537.

"Fuggie Xerse pauroso i picciol legno
Soleando il mar d'Abido tremebō do
Nō gli reuscēdo ī armi il suo disegno."

F. X. R.

Diameter, 16 in. C. D. E. FORTNUM, ESQ.

No. 5,250. Small plate, probably a portion of a "coppa puerpera," or caudle cup service, painted both inside and out; in front, is a beautiful composition on a yellow background of Vulcan forging arrows for Cupid, who is being restrained by Venus; two amorini standing near. The reverse is painted with Saturn in his car drawn by two dragons, with two children, one of whom he is about to devour; and Phœbus in his car drawn by four horses; dated in the

centre "1539." This beautiful little specimen is one of the most highly finished and elegant works of the master extant. Diameter, $6\frac{3}{4}$ in. JOHN HENDERSON, ESQ.

Pieces by Xanto enriched with lustre colours.

No. 5,251. Plate; a female draped figure on a car drawn by two ostriches; behind, a child, tied as a prisoner, with his hands bound, whilst in front, rising from or standing on the flames of a burning urn, which is placed on the car, is Cupid drawing his bow; above, hovering in the air, Cupid, with flames of fire in his hands. The ground surface of this plate is painted in brilliant black enamel, with groups of rolling clouds in grey; the figures and clouds are lustred in the most profuse and vivid manner with gold and ruby, and the black background is also enlivened with gold rays. The reverse is entirely covered with the usual "Maestro Giorgio" scrolls. Diameter, 10 in. H. SCUDAMORE STANHOPE, ESQ.

No. 5,252. Upright oblong plaque; painted with the Virgin with the infant Christ in her arms, seated in glory in the clouds, surrounded by nine figures of infant angels playing various musical instruments. A fine specimen of the finest time and most finished execution of Francesco Xanto, executed circa 1532, and lustred in the "botega" of Maestro Giorgio. Height, 10 in.; width, 8 in. ROBERT NAPIER, ESQ.

No. 5,253. Large bowl-shaped tazza plate; painted in most vivid colours, with Venus standing on a shell in the sea; copied from Agostino Veneziano's print after Raffaelle; two amorini on each side, added from some other source; enriched with lustre colours. Inscribed at the back,

"1533. *Dil terzo cielo l'amorosa stella. Fra Xanto A. da Rovigo ī Urbino.*"

A splendid specimen of the master. Diameter, 12 in. JOSEPH MARRYAT, ESQ.

No. 5,254. Plate; painted with a composition of warriors, &c., in a galley, probably adapted from a print after Giulio Romano; richly lustred. Inscribed on reverse,

"1535. *Rovina Palinur' del mar nel fondo. Fra X. R.*"

Diameter, $10\frac{3}{4}$ in. S. ADDINGTON, ESQ.

No. 5,255. Small plate; in the deep-sunk centre a shield of arms, surmounted by an archiepiscopal cross; the charge, party per pale indented or and azure; on one side a female figure seated, with a torch, with which she is setting fire to her hair, and with the other hand holding a mirror; she is being drawn on a car or sledge by two amorini, who

are painted on the opposite margin of the plate. Richly lustred. Inscribed,

"1535. *Quel' e' prudēte pī c' hor ha piu forsa. F. X.*"

Diameter, 7½ in. C. D. E. FORTNUM, ESQ.

No. 5,256. Plate, richly lustred; painted with the subject known as the "Noli me tangere;" Christ as the gardener appearing to Mary Magdalene. On the left is seen the sepulchre, on which are seated three angels. Inscribed at the back,

"1538. *Noli me tangere. Xpō à Maria disse. X.*"

Diameter, 10½ in. G. H. MORLAND, ESQ.

No. 5,257. Plate; subject, the Death of Cleopatra, richly lustred. Inscribed,

"1538. *Vissi Aton vivo, e, mori morto lui. X.*"

Diameter, 10¼ in. REV. MONTAGUE TAYLOR.

Works of the Fontana Family.

The one pre-eminent name in the majolica art is unquestionably Orazio Fontana. This really great industrial artist, celebrated in his own day above all others, was the Rubens of enamel painting. It is now possible to identify many of his works, and they fully bear out the assertions of Raffaelli, that he had no equal in the conception and vigorous execution of his painted subjects, in the invention and distribution of his colours, and in calculating the effect of the fire on his wares.* Orazio should be considered rather in his capacity of ceramic artist, than in that of a manufacturer of majolica; for his finest works were most probably produced, whilst working as a painter in the establishment of his father Guido.

The Fontana were a race of Maiolicari, the art having been practised for generations amongst them. During the great epoch, dating from the first quarter of the 16th century to the later years of that century, the family "botega" in Urbino, seems to have successively been in the hands of Nicolo, Guido, Orazio, and perhaps Camillo Fontana. The establishment of Guido, who was the father of Orazio, Camillo, and another Nicolo, however, appears to have been the most famous. It was carried on probably from about 1540 till at all events 1565, by Guido and his sons conjointly, but in 1565 Orazio separated from his father, and established a "botega" or pottery of his own, the father probably continuing his own separate establishment for a longer period. In 1571 Orazio died, and we have no evidence to show what became of his establishment.

* "Non ebbe pari in ritrattar bozze idea miste, detribuire i colori, calcolare gli effetti del fuoco nelle maioliche."—Raffaelli, "Majoliche durantine" Fermo 1846, p. 34.

It is generally possible to identify the wares of this family or school with sufficient certainty, but it is only in comparatively rare instances that the pieces can be positively assigned to the respective establishments or individuals.

The writer (Appendix to Catalogue of the Soulages Collection, London, 1856, p. 198) has given a more detailed account of the Fontana family. He then for the first time published a series of signatures and monograms of Maestro Orazio, and signalized various works actually from his hands. To these may doubtless be added the splendid dishes in this collection, Nos. 5,261 to 5,265, and the superb cistern, No. 5,258.

The current productions of Orazio's establishment, probably painted mainly by scholars or workmen, are illustrated in an ample manner by the numerous series of works from Nos. 5,266 to 5,278, all of which may be identified with certainty on comparing them with the interesting vase, No. 5,266, fully signed as a work of Orazio's "botega."

No. 5,258. Large circular cistern, carried on a central stem, which rises from a triangular plinth. The bowl is also flanked by three console legs, with lions' heads and paws, the latter also resting on the plinth; in each of the spaces between the consoles, projecting from the sides of the cistern, is a lion's head mask in bold relief; from these masks hang three pendant garlands of fruit in relief, richly enamelled in their natural colours. The exterior of the piece is decorated all over with painted arabesques or rather "grotesques," being small figures of sphinxes, terminal satyrs, trophies, garlands of drapery, &c. in colours, on a brilliant white ground ("sopra bianco"). In the inside, the bottom of the cistern is filled in with a magnificent circular picture, representing in the most brilliant and beautiful enamel colours, and in the most vigorous design, a Roman battle subject, with elephants. The sides of the cistern above it, forming a wide zone, are grounded in white, enriched with arabesques and four circular cameo medallions, containing classical figures in grisaille on coloured grounds.

This superb specimen is of the most brilliant and perfect quality of the Fontana majolica, and was probably executed circa 1560–71. The painted subject is probably from the hand of Maestro Orazio. Height, 12 in.; diameter of bowl, 22 in. ALEXANDER BARKER, ESQ.

No. 5,259. Another large circular cistern of the same model, the painting in the bowl representing a distribution

of gifts to the Roman populace; being a composition of a great number of figures, with elaborate background of classical architecture. In the foreground may be noticed a group of figures filling large jars or amphoræ with wine from skins; in the foreground is inscribed in large capital letters—

"Son fatti dono
Al popolo Romano."

Height, 13½ in.; diameter, 21½ in.

SIR H. HUME CAMPBELL, BART.

No. 5,260. Another similar cistern, painted with the same subject. Height, 15 in.; diameter, 22½ in.

HENRY T. HOPE, ESQ.

No. 5,261. Large oval plateau or dish, with raised oval medallion centre, decorated both back and front, with cartouche strapwork, masks, ornamental moulded border, &c. in relief, all richly picked out in colours, and painted with highly finished figure subjects. This splendid specimen is ornamented in front, in the hollow part of the dish, with four large compartments of irregular oval form, surrounding the central raised medallion. These compartments are bordered with rich cartouche ornaments, the triangular spaces or spandrils filled in with masks; the whole is surrounded with a border, forming a flat band or fascia, the outer edge of which is decorated with raised beading and egg and tongue or ovolo ornaments. The marginal band is painted with the characteristic "Urbino" grotesques, on brilliant white enamel ground, ("sopra bianco"). The five medallions all contain beautiful painted compositions, which it is not necessary to describe in detail, inasmuch as the reverse of the piece, (which is decorated with raised strapwork ornament, the spaces between grounded to imitate waves, with dolphins sporting amongst them,) has, underneath each subject, a large cartouche, in which the title is written in the Spanish language. These inscriptions are as follows:—

1st. "*Darioleta abaxa en el rio el ninno Amadis puesto en el arca. I.*"

2nd. "*Gandales toma el arca Saca el ninno y lo da a sa muger a criar. II.*"

3rd. "*La reyna muestra a sus donzellas la fermosura y apertura del donzel del Mar. III.*"

4th. "*Urganda la deseonoc ida muestra al Hermitano en el aria dos serpietes q sinifrea a Amadis y Galaor.*"

5th. "*Sirve el donzel el del Mar a su Oriana di copa. IIII.*"

It may be noted, however, that the centre subject repre-

sents boys shooting with bows and arrows at a target in the court yard of a palace. Length, 2 ft. 2 in.; width, 1 ft. 8½ in. SIR ANTHONY DE ROTHSCHILD, BART.

No. 5,262. Large oval dish of the same size, model, and service as the preceding, also painted with similar Romance subjects; inscribed in like manner. In the centre the subject represents two warriors fighting, near them three horses lying dead. The paintings are numbered in sequence, 22, 23, 24, 25 and 26. As indicated by the inscription, the subjects illustrate the romance of Amadis of Gaul, and, from the inscriptions being in the Spanish language, there can be little doubt the service, of which they formed part, was made for a Spanish prince or prelate. The rich collection of Andrew Fountaine, Esq., at Narford, contains several pieces from this same splendid service, purchased by Sir Andrew Fountaine during the first half of the last century. In perfection of execution, enamel colours, glaze, and indeed in every other quality, these magnificent pieces of majolica ware are the "ne plus ultra" of the art. They were doubtless executed at the period of the fullest development of the Fontana "botega," and may be deemed adequate specimens of those great works which rendered the Fontana family celebrated throughout Italy, reflecting a permanent lustre on their native city and territory.

In actual force and harmony of colour, luminous richness, and perfection of body and glaze, although merely enamelled "faïence" or earthenware, these wares rival the finest "pâte tendre" porcelain of Sèvres; and they are just as far in advance of all more recent efforts in their own speciality, as the last-mentioned wares are of all subsequent productions in porcelain.

SIR ANTHONY DE ROTHSCHILD, BART.

No. 5,263. Plateau or dish of precisely similar model. The five paintings, however, apparently represent subjects from the history of Julius Cæsar. In the centre medallion he is represented in triumphal procession in his car, preceded by a band of captives. The reverse of this fine piece, which, like the two previous ones, is ornamented with raised cartouche work, the spaces grounded with waves, in which dolphins are sporting, has, however, no inscribed cartouches, but in lieu of them, in the centre compartment, is a large oval shield of arms, with very numerous quarterings, surmounted by a cardinal's hat with an archiepiscopal staff. The arms are those of Avalos quartering Aragon of Naples, and undoubtedly indicate, that this plateau was executed for Inigo Avalos d'Aragon, Cardinal of Naples, son of Alfonso, Marchese del Vasto, who was created a cardinal in 1560, and was archbishop of Turin

from 1563 to 1564 (died 1600). This plateau, and also the two previous ones, which there can be little doubt belonged to the same magnificent service, were, doubtless, executed circa 1563-65, at the time the Cardinal d'Avalos held the archiepiscopal see of Turin; and there is a curious notarial document extant, in which, in all probability, this very service is alluded to, (*see* Catalogue of the Soulages Collection, by the writer, Appendix B., p. 196). This document, dated 8th Nov. 1565, is relative to the separation betwixt Orazio Fontana and his father Guido which then took place; in it special mention is made of the commission then in course of execution in the "botega" of the father, which Maestro Orazio was himself specially bound to superintend and actually exercise his art upon. "*ad ipsum spectare . . . et velle de cetero suam artem exercere.*" These commissions were from the Duke of Urbino (Guido Baldo II.) *and from Piedmont.** Now, as Avalos was archbishop of Turin in 1563 and 1564, and the preparation of such a splendid and extensive service as this must have been, would most likely be the work of two or three years, there is every presumption that this was the commission from Piedmont alluded to, and which, having been ordered of Guido Fontana and his son, during Avalos' archiepiscopate in 1563 or 1564, was still in progress when Orazio and his father parted in 1565; and supposing this to be the case, we have the further interesting fact that the present pieces are either wholly or in part, actually from the hand of Maestro Orazio. Length, 2 ft. 2 in.; width, 1 ft. 9 in. S. ADDINGTON, ESQ.

No. 5,264. Plateau of irregular triangular form, the angles rounded, decorated both at the front and back. In the centre is a circular medallion, painted with a highly finished composition of a Roman sacrifice. This is surrounded by four other oval compartments, painted with beautiful grotesques on brilliant "sopra bianco" ground. The border which encircles the piece is also painted with grotesques, cameo medallions, &c., on white. The compartments are united together by a narrow band of strapwork, and the three angular spaces betwixt them are painted respectively with standing figures of Neptune, Venus, and Amphitrite, on blue grounds, in imitation of waves.

The back of this piece is decorated in low relief, with terminal figures of syrens or centaurs, with a man's head and neck, their extremities terminating in rich foliage, circa 1560–71. Greatest diameter, 18 in.

BARON LIONEL DE ROTHSCHILD, M.P.

* *See* extract from document, given, in extenso, in Raffaelli, "Majoliche durantine, &c." p. 35, note 24.

No. 5,265. Companion plateau to the preceding. All the four medallions in this magnificent specimen, are filled with painted historical subjects, and the painted cartouche work and grotesques are of richer and more elaborate design than those of the preceding piece. The subjects of the paintings probably refer to Julius Cæsar; in the centre he appears seated on a throne, holding a sceptre; before him kneel draped figures, as if doing homage. In the other subjects he is seen addressing his soldiers, &c. The reverse of this piece is decorated in the same manner as the preceding one. There are perhaps no finer pieces extant of the fine Urbino majolica of the period of Guido Baldo II. than these two most beautiful salvers; although less imposing from their smaller size, they are, if possible, of more artistic design, more delicate and spirited execution, than the large oval salvers previously described, whilst in respect of the technical qualities of glaze and enamel colours they occupy an equally high status. They are most probably actually the work of Maestro Orazio. Diameter, 18 in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,265*a*. Small oviform vase, the handles and foot restored in silver-gilt. Round the body is a continuous frieze of nude figures fighting, on a black background; the shoulder and neck painted with arabesques, terminal amorini, &c., in grisaille on blue ground, fluted or gadroon ornaments at the bottom. This exquisite and well known little vase is, in the writer's belief, an early and most admirable work from the hand of Maestro Orazio, painted circa 1540–50. A vase of similar character, but far inferior merit, is preserved in the collection of majolica at Brunswick. The present piece was obtained by the owner from the Stowe collection, having been previously in that of Mr. Gray at Harringer House, in the county of Middlesex. It is well engraved in Marryat's "Pottery," p. 75. Height, $8\frac{1}{4}$ in.; diameter, $4\frac{1}{2}$ in. MARK PHILIPS, ESQ.

No. 5,266. Oviform vase, with serpent handles springing from masks; the foot supported on a triangular plinth, round the "dado" of which is inscribed in large capital letters

"Fatto in botega de Mº Oratio Fontana."

This very interesting signed specimen, which appears to be the companion to a similar piece preserved in the Musée Céramique at Sèvres, and which is similarly inscribed, will serve as a type specimen by which many other pieces may be identified; the execution, however, is by no means above the ordinary average of common service pieces, and therefore it may be safely presumed that although, as the inscription indicates, executed in the "botega" or workshop

of Maestro Orazio, it was not actually painted by him. The date of this piece is doubtless betwixt 1565, the year in which Orazio established his separate "botega," and that of his death (1571). It is painted with a continuous mythological subject in a landscape, covering the entire surface of the piece; the exact "history" or "fable" represented, is not, however, obvious. Height, 15¼ in.; diameter, 10½ in.

ALEXANDER BARKER, ESQ.

No. 5,267. "Pilgrim's bottle," with mask handles and screw stopper; same fabrique as the preceding piece. Painted on one side with Abraham sacrificing Isaac, and on the other with a composition of three figures, probably Lot and his daughters. Height, 15 in.; width, 9 in.

ALEXANDER BARKER, ESQ.

No. 5,268. Similar pilgrim's bottle, by the same hand. Painted with mythological or bacchanalian subjects. Height, 15¼ in.; width, 9 in. ALEXANDER BARKER, ESQ.

No. 5,269. Similar pilgrim's bottle; same fabrique. Painted with "Mercury killing Argus, and Apollo pursuing Daphne;" on the neck a shield of arms of the Colonna family, viz., or, a column gules. This piece is of very careful execution and most brilliant and lustrous colour. Height, 15 in.; width, 8½ in. G. H. MORLAND, ESQ.

No. 5,270. Similar pilgrim's bottle, by the same hand. Painted with "Apollo pursuing Daphne," and the "Metamorphosis of Daphne." Height, 14½ in.; width, 8½ in.

G. H. MORLAND, ESQ.

No. 5,271. Pair of large candelabra of triangular plan, in several heights or stages, richly adorned with sphynxes, masks, strapwork ornaments, acanthus leaves, &c., in relief, and painted in the most vivid colours; each piece is ornamented in two heights with painted allegorical figures in colours on a black ground, in large oval medallions, bordered with cartouche ornaments in relief; in the centre of each candelabrum, within the square panels of an altar-shaped compartment, are repeated two "impresi" or devices in low relief, coloured to imitate gold, viz., an inverted waterpot and the three "metæ" or goals of a hippodrome. These devices are those of the Duke Guido Baldo II., of Urbino, and probably indicate that the pieces were manufactured by his order. The date of their manufacture is probably circa 1565–1574, at all events not later than the latter year, that of Guido Baldo's death. They were very recently obtained from a convent in the neighbourhood of Pesaro. A similar pair is in the possession of Baron Meyer de Rothschild at Mentmore. Height of each, 3 ft. 7 in.; diameter at base, 12 in.

HIS EXCELLENCY THE MARQUIS D'AZEGLIO.

No. 5,272. Grotesque boat-shaped vase; one extremity is formed by a crouching satyr; the spout or prow terminates in a foliated mask, the sides are ornamented with volutes in relief. It is beautifully painted with grotesques "sopra bianco." Length, 10 in.; height, 6 in. Circa 1550–1570. From the Strawberry Hill collection.

HOLLINGWORTH MAGNIAC, ESQ.

No. 5,273. Large boat-shaped salt cellar, richly decorated with strapwork, masks, &c., in relief, and festoons of fruit and flowers richly picked out in colours; the ground spaces painted with grotesques "sopra bianco." Circa 1550–1570. Length, 9½ in.; width, 5¾ in.; height, 6½ in.

S. ADDINGTON, ESQ.

No. 5,274. Tall ewer, surrounded by raised moulded filets; the neck or mouth richly ornamented with raised strapwork, sphynxes, masks, &c.; the handle of twisted or corded pattern; the surface is painted with zones of small Urbino grotesques on brilliant "sopra bianco" ground. Height, to summit of handle, 15½ in.; diameter, 5½ in.

ALEXANDER BARKER, ESQ.

No. 5,275. Oviform ewer, with elegant scroll-shaped mouth or spout, and scroll handle; painted with Perseus holding the severed head of Medusa, Pegasus standing near; on the neck is a shield of arms, bearing, party per bend indented, gules and or, and beneath it the initials IE. B. By the same hand as the preceding pieces. Height, 11 in.; diameter, 5 in. G. H. MORLAND, ESQ.

No. 5,276. Oviform ewer, by the same hand; painted with a mythological subject, probably the story of Orpheus, Height, 12 in.; width, 5 in. ALEXANDER BARKER, ESQ.

No. 5,277. A similar oviform ewer, painted with a cavalcade of equestrian figures. Height, 12 in.; width, 5 in.

ALEXANDER BARKER, ESQ.

No. 5,278. Plate; subject, Perillus burnt in the brazen bull; at the back is the inscription "Perillo," and a shield of arms, or, on a bend azure, between two blackamoors' heads couped, proper, a half-moon argent, and a comet of the first. Diameter, 10¾ in. C. D. E. FORTNUM, ESQ.

No. 5,279. Large plateau, finely painted with a composition representing the fall of Troy; on the left, the Greeks are entering the city, which is in flames; on the right, Anchises with his household gods, Eneas and Ascanius, &c. This design, probably imitated from a print or drawing after Perino del Vaga, the execution being very masterly, may perhaps be referred to the early period of Orazio Fontana. Circa 1545? Inscribed on the reverse, "Li cendio di Troia." Diameter, 18½ in. MESSRS. FARRER.

No. 5,280. Small oval fragment of a plate, painted with a composition of nude figures, nymphs, river gods, &c. Highly finished in the style of the early period of Orazio Fontana, by whom, circa 1540–50, the piece was probably painted. Length, 5 in.; height, $3\frac{3}{4}$ in. ISAAC FALCKE, ESQ.

No. 5,281. Large cistern of trefoil shape; a fine work of the Urbino school; the foot formed by three lion's paws; lions' heads or masks, and strap-work handles. The inside is beautifully painted with a composition of many figures, representing the deities on Olympus, Helicon, with a band of nymphs in the foreground; probably a pasticcio from Pierino del Vaga? Diameter, 20 in.; height, 8 in.

ALEXANDER BARKER, ESQ.

No. 5,282. Oviform water-pot with bucket handle, and spout ornamented with a grotesque mask in relief; painted with an elegant subject of women fetching water from a rivulet, which issues from the inverted urn of a river god. Urbino ware, circa 1570. Height, $9\frac{1}{2}$ in. Diameter, $5\frac{1}{2}$ in.

G. H. MORLAND, ESQ.

No. 5,283. Small oviform water-pot, with bucket or swing handle, painted with grotesques in the usual Urbino style, "sopra bianco." Circa 1560. Height, 11 in.; width, $4\frac{1}{2}$ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,284. A fine oviform ewer, with scroll-shaped handle, grounded with elegant "Urbino" grotesques, on brilliant white ground ("sopra bianco"); in front is a shield of arms, ensigned by a ducal coronet, accompanied by the initials I. C., with bearings; party per pale, dexter side, quarterly sable and argent; sinister side, quarterly 1st gu. a cross ar. within a border az. 2nd and 3rd barry of four, gu. and ar. 4th or, a lion rampant sa.; over all, on a chief or, an eagle crowned and displayed sa. Urbino or Castel Durante ware. Circa 1560.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,285. Large triangular salver, enriched with masks and cartouche work in relief, painted with an elaborate mythological subject; the exterior also brilliantly decorated with ornaments in relief, richly painted, a shield of arms, party per saltire, or and azure, surmounted with a helmet and crest of a Medusa's head, on a wreath of the colours, mantled vert and doubled azure. A fine Urbino piece of a rare model. Circa 1560. Diameter, 17 in. R. NAPIER, ESQ.

No. 5,286. Small oblong salt-cellar, painted with recumbent mythological figures. Urbino ware. Circa 1570–90. Length, $5\frac{1}{2}$ in.; width, $3\frac{3}{4}$ in.; height, 3 in.

G. H. MORLAND, ESQ.

No. 5,287. Three figures of parrots, enamelled in brilliant colours. Urbino ware, circa 1560–1600. Length of each, 9 in. ALEXANDER BARKER, ESQ.

No. 5,288. Oviform ewer with handle, painted with a composition of tritons and sea-nymphs in the sea. Fine Urbino ware. Circa 1560. Height, 13½ in.; width, 5¼ in. ALEXANDER BARKER, ESQ.

Nos. 5,289 and 5,290. Two large pear-shaped vases (drug pots or "vasi di spezieria"), with covers; painted with zones of ornamentation, consisting of bold sphinxes, masks, and grotesque animals, in blue and brown, alternately on orange and blue grounds. On each vase is a shield of arms bearing, az. on a mount vert, a lion rampant or, with the letters G. F. beside each escutcheon. Castel Durante ware. One of these pieces is dated 1562. Height, 11½ in.; diameter, 11 in. ALEXANDER BARKER, ESQ.

No. 5,291. Oviform ewer, with mouth formed by a gaping mask; painted with an uncertain mythological subject. Urbino ware. Circa 1550-1570. Height, 10½ in.; width, 5 in. ALEXANDER BARKER, ESQ.

No. 5,292. Grotesque ewer, boat-shaped. The mouth formed by a gaping mask; loop handle attached; painted with a standing figure of Minerva in a landscape. Urbino ware. Circa 1580. Height, 8½ in.; length, 8 in. ALEXANDER BARKER, ESQ.

No. 5,293. Pair of ewers, the mouth of each piece formed by a dolphin in relief; the handle of twisted serpents; the body of the piece is encircled by several mouldings in relief, painted with grotesques, "sopra bianco." Urbino ware. Circa 1580–1600. Height, 14½ in.; diameter, 6 in. ALEXANDER BARKER, ESQ.

No. 5,294. Two oviform ewers, with serpent handles, painted with mythological subjects; probably by Alfonso Patanazzi of Urbino. Circa 1590–1600. Height, 15 in.; width, 5¼ in. ALEXANDER BARKER, ESQ.

No. 5,295. Oviform ewer, with handle formed by a terminal female figure, with a mask at the base; painted with the subject of the Elevation of the Brazen Serpent; grotesques, "sopra bianco," round the neck and foot of the piece. Urbino ware. Circa 1570–1600. Height, 15 in.; width, 5½ in. ALEXANDER BARKER, ESQ.

No. 5,296. Large oviform ewer, with serpent handle; painted with the contest of Marsyas and Apollo; probably the work of Alfonso Patanazzi of Urbino. Circa 1600. Height, 15 in.; diameter, 6½ in. S. ADDINGTON, ESQ.

No. 5,297. Large oval fluted cistern, supported on four

massive legs, terminating in lion's paws, and with handles of female terminal figures; in centre of bowl is painted Neptune in a car drawn by sea-horses, surrounded by dolphins and other fishes; the exterior of the piece painted with grotesques. Majolica of Urbino, after 1600. Length, 2 ft. 4 in.; width, 1 ft. 5 in.; height, 1 ft. 4 in.

ALEXANDER BARKER, ESQ.

No. 5,298. Plate, brilliantly painted with the Murder of St. Peter the Dominican, after Titian's well-known picture. A fine Urbino plate. Circa 1570. Diameter, 10½ in.

REV. T. BERNEY.

No. 5,299. Large plateau, coarsely painted with a battle subject, in the style of the later Urbino wares; on the reverse is rudely inscribed,

"*Come li Romani sconfisere l Saniti sote il consulate di Valerio Coruino fate in botega, & Guido Merlino. Vedi tito livio dec. tertia, ca. XXIII.*"

Marryatt, p. 54, quotes a signature referring to this artist or proprietor of a botega, as follows, "Fate in botega de Guido Merligno Vasaro da Urbino in San Polo, adi 30 di Marzio 1542," and another piece in the Brunswick Museum is inscribed "Fate in botega di Guido Merlino." In the Campana collection, also, is a plate similarly signed, with the date 1551. From the style of the first of these inscriptions, it is evident that this artist, an Urbinese by birth, had established his botega in some other locality, most likely Venice, "San Polo" being mentioned in other signatures as a suburb or "contrada" of that city; in any case, judging from his products, he was a mere industrialist of little mark or importance. REV. T. BERNEY.

No. 5,300. Plate, rather coarsely painted with a crowded composition of the queen and family of Darius brought before Alexander, apparently from a design by Batista Franco; it bears also a shield of arms, supported by flying amorini, or, on a fess ar. a lion passant with a sceptre in his paw az. in chief an eagle displayed sa., the base paly gu. On the reverse of the piece is the following inscription and signature:—

"1563, *adj* 15 *Genaro ō e fu menato pregion la molie dal re Darie —— de —— f —— de Alisandro magno. Jio Giovan Batista da Faenza. In Verona M.*"

This is another instance of the products of the apparently numerous manufactories, established during the second half of the 16th century in the north of Italy, by Urbinese and Faëntine artists. Diameter, 15½ in. REV. T. BERNEY.

No. 5,301. Large deep plate, painted in the centre with a crowded composition of Cassandra tearing her hair, &c.; border of amorini and male recumbent figures, grouped ornamentally with trophies, &c. Castel Durante ware. Circa 1580. Inscribed at back "Da indovin spirto Cassadra agitata." Diameter, 15½ in. REV. T. BERNEY.

SECTION 22.

DECORATIVE PLATE, &c. CONTRIBUTED BY THE VARIOUS COMPANIES OF THE CITY OF LONDON.

By CH. BAILY and G. RUSSELL FRENCH.

No. 5,402. A grace cup and cover, silver gilt, presented by King Henry VIII. The stem and foot have repoussé scrolls, with the fleur-de-lis and Tudor rose. From the bottom of the cup which is plain, hang four small bells, which are shaken by the person who empties the cup of its contents. The cover is surmounted by the royal arms, with a greyhound and lion as supporters, and a crown. A Latin inscription records the gift of the king.

BARBER SURGEONS' COMPANY.

No. 5,403. The "Royal Oak" cup, presented by King Charles II. This is a grace cup of silver, 16¾ inches high, in form of an oak tree, the bowl supported by the trunk and branches. The whole is much chased with leaves and garlands, and having four shields, on two of which are Latin inscriptions recording the royal gift in 1676, and on the other are the arms and crest of the Company; four gilt bells, in the shape of acorns, hang from the shields. On the cover, surmounted by a crown and the royal arms and supporters, are the four royal badges. BARBER SURGEONS' COMPANY.

No. 5,404. The four garlands with which the Master and Wardens of the Company are crowned on election day. The Master's crown is a cap of crimson velvet mounted in a hoop of foliage of oak branches and acorns, of silver parcel gilt, and in which are shields bearing the arms with the supporters of the Company, also the Tudor rose crowned. The Wardens' garlands are two of crimson and one of green satin, but on the mountings of silver are

shields bearing the arms only without supporters, and on one garland is the motto, DE PRÆSCIENTIA DEI.

BARBER SURGEONS' COMPANY.

No. 5,405. A German cup and cover, 16 in. high, ornamented in high relief; around the bowl are the subjects of Noah overcome with wine and Moses striking the rock; on the cover are three females in the attitude of prayer, and three medallions of birds. The gift of John Parr, "imbroiderer" to Queen Elizabeth and James I., 1606.

BRODERERS' COMPANY.

No. 5,406. A tall standing cup and cover; the bowl, shaped like a gourd, in repoussé panels of winged figures, fruit, and flowers. The stem is the trunk of a tree with the branches lopped. The cover is terminated by a vase of enamelled flowers. The gift of Edmund Harrison, "embroderer" to James I. and Charles I., 1628.

BRODERERS' COMPANY.

No. 5,407. Four standing cups.

I. The Master's cup, a standing cup and cover, silver gilt, embossed with foliage, with the Company's arms on the bowl. On the cover is an obelisk, whereon is an armed man holding a shield bearing the Company's arms. An inscription records that the cup was made for John Reeve, by whom it was presented in 1611. Height, 24 in.

II. Senior Warden's cup, silver gilt, and similar in design to the foregoing, with the exception of the figure on the cover. It was the gift of John Ansell in 1611. Height, 24 in.

III. The Junior Warden's cup, of the same size and character as the last, with an inscription recording it as the gift of Thomas Edmonds, in 1612.

IV. The Middle Warden's cup, like the two preceding, and the gift of Anthony Jarman in 1628.

CARPENTERS' COMPANY.

No. 5,408. The four garlands of the Master and Wardens of the Carpenters' Company. The Master's cap is of crimson velvet and silk embroidered with gold and silver lace; it is dated 1561, and bears the initials I. T. for John Tryll, then Master; the arms of the City of London and of the Company are on silver plates. The garlands of the Wardens bear the same date and the initials of the donors, viz., I. A. for John Abbot, W. W. for Wolstone Wynd, and P. T. for Thomas Pecocke, then three members of the Court.

CARPENTERS' COMPANY.

No. 5,409. A silver posset cup. It has two handles, and is 4½ in. in diameter, and is inscribed "*The Gift of Mary Purefoy.*" The arms of the Company are embossed on one side.

CARPENTERS' COMPANY.

No. 5,410. The "Pepys cup," a standing cup and cover of silver, 23 inches high. It is covered with pierced flowers and scrolls, the latter in four panels, wherein are a teasel, a ram, a habbick, and a griffin. The cover is surmounted by a ram. On the foot are the arms of Samuel Pepys,* his initials, and his crest; and an inscription in Latin on the cup records the gift in 1677. CLOTHWORKERS' COMPANY.

No. 5,411. A silver rose-water dish, 18 inches in diameter, the centre raised, surrounded by dolphins and fruit in six panels. The edge is also enriched with scrolls of roses, fruit, and dolphins. In the centre is a coat of arms and crest probably of Joseph Jackson, the donor, in 1627.
CLOTHWORKERS' COMPANY.

No. 5,412. A plain square salt, silver gilt, the gift of Roger Dunster, 1641, with the arms of the Company.
CLOTHWORKERS' COMPANY.

No. 5,413. A standing cup and cover silver-gilt in repoussé work, 21 in. high, $6\frac{1}{2}$ in. diameter. The gift of Mr. Daniel Waldo, who was Master in 1655. On one side are the Company's arms, and on the other those of the donor; on the cover stands a ram; the baluster is richly engraved. CLOTHWORKERS' COMPANY.

No. 5,414. A silver salver, $17\frac{3}{4}$ in. diameter, 2 in. deep, in chased and repoussé work. Around a raised boss in the centre, on which is a coat of arms, are three dolphins, with fruit, &c.; on the rim is engraved the arms of the Company. The gift of John Burnell, who died 1605.
CLOTHWORKERS' COMPANY.

No. 5,415. A drum-shaped salt, silver-gilt, $7\frac{1}{2}$ in. high, $5\frac{1}{4}$ in. diameter. It is worked in repoussé, and bears the arms of the Company and of Waldo; it is inscribed, "*The Guift of Daniel Waldo, Clothworker, Esquir, an°.* 1660."
CLOTHWORKERS' COMPANY.

No. 5,416. A tankard, silver; the gift of William Chisworth, deceased December 3, 1661. COOPERS' COMPANY.

No. 5,417. A plain round silver tankard; engraved with the arms of the Company. The gift of William Chisworth, 1661. COOPERS' COMPANY.

No. 5,418. A silver salt, parcel gilt, 14 in. high, the gift of Mr. John Rushout. It is formed of three scallop shells on dolphins, with boys, and resting on inverted shells.
FISHMONGERS' COMPANY.

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* Samuel Pepys was Secretary to the Admiralty in the reign of Charles II. and his successor, and a munificent benefactor to Magdalen College, Cambridge. He was the author of the amusing "Diary" which bears his name.

No. 5,419. A rose water dish, silver-gilt, presented by Robert Salusbury, Esq., Prime Warden, 1765.

FISHMONGERS' COMPANY.

No. 5,420. A ladle, belonging to the dish, presented by the same donor, and having thereon the arms of the Company.

FISHMONGERS' COMPANY.

No. 5,421. A very fine standing cup and cover, silver-gilt, elaborately designed in repoussé work with figures, animals, &c., in the style of the renaissance period. It has the Augsburg pine-apple mark. Lately in the possession of Mr. Prideaux. GOLDSMITHS' COMPANY.

No. 5,422. A circular salt and cover, 22 in. high, and 8 in. diameter; it has a body of glass, round which are two silver-gilt collars in repoussé and chased work. The cover is surmounted by an obelisk on a cut-glass ball. Within the glass cylinder is a vellum painting, with the arms, supporters, motto, and crest of the Company, also scrolls of animals, birds, and reptiles. On a painted panel is written, "Ric. Rogers, Comptroller of the Mint," and round the upper edge of the salt is inscribed, "THE GVIFT OF RICHARD ROGERS (COMPTROLLER OF HIS MAJ^{ties} MYNT) TO Y^{e} WARDENS AND COMONALTIE OF Y^{e} MISTERY OF GOLDSMITHS OF Y^{e} CITTIE OF LO., DESIRING THE SAME MAY BEE USED AT THEIR SOLEMNE MEETINGS AND TO BEE REMEMBERED AS A GOOD BENEFACTOR, ANNO D^{ni} 1632." The date-mark is the d of the year 1601, lion passant, leopard's head.

GOLDSMITHS' COMPANY.

No. 5,423. A square salt, silver-gilt, in form of a temple of four Ionic columns, fluted and cabled on round pedestals; in the centre is a figure of Neptune with trident and dolphin. The cover, which forms the roof, supports a vase. The whole is in repoussé in fruit, flowers, and scrolls; on the under side it is inscribed, "*The Guift of Simon Gibbon, Goldsmith.*" It is the work of the 17th century. GOLDSMITHS' COMPANY.

No. 5,424. A salver, silver-gilt, 2 ft. 8 in. diameter; weight, 383 oz. 15 dwt. In the centre are the arms, supporters, motto, and crest of the Company, filling up the entire centre, and in high relief. The border, 7 in. wide, is boldly designed in Louis Quatorze scrolls and four panels, inclosing figures of boys representing heathen gods, viz., Mercury, Vulcan forging the armour of Achilles, Hercules in the lion's skin resting on his club, and Minerva holding a serpent and attended by the owl, and holding a scroll inscribed, "By prudence and good management I am restor'd." Between the panels are figures of an eagle, phœnix, lion, and

griffin. On the coat of arms in the plate is the small Roman f for 1741, the lion passant, leopard's head, and P. L. under a crown, for Paul L'Emery (or Lemère). All these marks are repeated on the under side of the dish.

GOLDSMITHS' COMPANY.

No. 5,425. A ewer, belonging to the dish, silver-gilt, 19 in. high, executed in high relief. On the front, under the lip, are the arms, supporters, motto, and crest of the company. On the lower part of the vase is a winged mermaid with two tails, accompanied by two boy-tritons blowing conchs. The foot consists of marine flowers, shells, and reptiles. On the upper part of the vase are festoons of flowers and the Company's badges, the leopards' heads. The handle has a very bold half length figure of a sea-god, terminating in foliage. The plate-marks are the same as those on the dish. GOLDSMITHS' COMPANY.

No. 5,426. A pair of vases and covers, silver-gilt; each 15 in. high, $6\frac{1}{2}$ in. diameter, and weight 99 oz. 6 dwts. Each vase has two scroll handles, with terminal figures of Pan and Syrinx, and on the bowl the arms, &c. of the Company, and a figure of Minerva, with emblems of the arts and sciences. Festoons of grapes and flowers surround the lower part of the bowl. On the foot are eagles and reptiles, and shields. On the cover are scrolls and heads, symbolical of the four quarters of the globe. The cover is surmounted by a pine-apple. On one vase is the plate-mark e for 1740, and on the other the f of 1741, and the maker's initials, T. T.

GOLDSMITHS' COMPANY.

No. 5,427. A salt, silver-gilt, the top and foot being octagonal, and the centre is a cylinder of crystal. The whole height is $10\frac{1}{2}$ in., and width of octagon $9\frac{1}{2}$ in.; diameter of cylinder, 5 in. The under side of the top is pierced in a wide band of flowers, and ornamented with cherubs' heads, with band of fleurs-de-lis and crosses patée. All these enrichments are repeated on the foot, which rests upon eight lions sejant. The foot is connected with the upper part by four vertical bands. On the upper part of the foot is represented Abraham about to slay Isaac, repeated, and figures of two angels. The top is surmounted by four eagles and four greyhounds resting on globes, and is inscribed, "The gift of Thomas Seymor to the Wor.pll. Company of Goldsmiths, 1693." GOLDSMITHS' COMPANY.

No. 5,428. A tall standing cup and cover, 19 in. high, 5 in. diameter. On the bowl are four subjects from the history of Susanna and the Elders. The bowl is supported on a figure of Mars, who is repeated on the cover, holding

a shield, inscribed "CAPITULUM LUNDENSE, 1596." It has the Augsburg mark. GOLDSMITHS' COMPANY.

No. 5,429. A standing cup and cover, the gift of John Sanders, who died 1669; with the arms of the Company, and those of the donor. GROCERS' COMPANY.

No. 5,430. A standing cup and cover, the gift of Penning Alston, Esq., who died 1668; with his arms.

GROCERS' COMPANY.

No. 5,431. A standing cup, silver gilt, having thereon embossed three scenes from the book of Tobit, and figures of angels, fruit, and foliage. The gift of Mr. Thos. Jewel, 1629. HABERDASHERS' COMPANY.

No. 5,432. A tall loving cup, silver gilt, having the arms of the Company, and of the date of 1714. The gift of Mr. Hugh Radcliffe, sen. HABERDASHERS' COMPANY.

No. 5,433. A circular salt, 8 in. high, silver gilt, ornamented with subjects, in bold relief, of pastoral life, and a scene of a female seated with a child in her lap, and another at her feet, with animals. It was the gift of Sir Hugh Hammersley, knight and alderman, 1636.

HABERDASHERS' COMPANY.

Nos. 5,434 & 5,435. A pair of loving cups, silver-gilt, with frosted surface. The gift of Thomas Stone, Esq.

HABERDASHERS' COMPANY.

Nos. 5,436 & 5,437. A pair of large silver tankards with covers. The gift of Thomas Arnold, Esq., 1670.

HABERDASHERS' COMPANY.

No. 5,438. A loving cup, silver-gilt, $16\frac{1}{4}$ in. high, $6\frac{1}{2}$ in. diameter. In repoussé and engraved work; on a baluster and griffin stem and bell-shaped foot. Inscribed "*Fides ex charitate agens valet,*" and engraved with the arms of the Company and of the donor: per chevron embattled, 3 escallops. Date mark, of the year 1637.

HABERDASHERS' COMPANY.

No. 5,439. Two plain circular salts, the gift of John Wetterworth, 1626, with the arms of the Company.

INNHOLDERS' COMPANY.

No. 5,440. A circular salt, silver-gilt, 16 in. high, with a dome raised on four scrolls, terminated by an obelisk. It was the gift of Anne, widow of John Sweete, 1635.

INNHOLDERS' COMPANY.

No. 5,441. Twenty-two Apostle spoons of silver, parcel gilt, all but one having the figure of St. Paul, and dating from 1609 to 1661. INNHOLDERS' COMPANY.

No. 5,442. A cup, silver-gilt, plain bowl on moulded baluster stem. The gift of Edward Osborne, 1658.

INNHOLDERS' COMPANY.

No. 5,443. A cup of silver-gilt, plain bowl, on moulded baluster stem. The gift of Edward Osborne, 1658.
INNHOLDERS' COMPANY.

No. 5,444. A cup of silver-gilt, 11½ in. high, 5½ in. diameter. It has a plain taper bowl on a baluster stem and round foot, and is inscribed, "*The Gift of Edward Osborne*, 1658." The plate-mark is the black letter A of 1658.
INNHOLDERS' COMPANY.

No. 5,445. A cup of silver-gilt, 8¾ in. high, 4¼ in. diameter. The bowl is in three divisions, and is engraved with scrolls of roses and thistles, and with the arms of the Company. It has a round foot in repoussé. The gift of Grace Gwalter, in memory of her deceased husband, John Gwalter, 1599. INNHOLDERS' COMPANY.

No. 5,446. A cocoa-nut cup, or hanap, mounted in silver gilt frame on a fluted stand. Late 15th century.
IRONMONGERS' COMPANY.

No. 5,447. A pair of mazer bowls, mounted in silver gilt, 6½ in. in diameter. On a raised boss at the bottom of each bowl are the Company's arms enamelled in their proper colours. 15th century. The inscription on the rim of one of the bowls is much defaced; it alludes to the Salutation.
IRONMONGERS' COMPANY.

No. 5,448. Two silver salts, parcel gilt, shaped like hour-glasses, having six-foiled sides, in three of which is foliage engraved. The date of one salt is the year 1518, and of the other 1522. IRONMONGERS' COMPANY.

No. 5,449. A loving cup of silver-gilt, 14½ in. high, 6½ in. diameter, on a baluster stem and round foot. The bowl is engraved with the Company's arms, but the supporters are wild cats in place of lizards; also with the arms of the donor. It is inscribed, "*Ex Dono Gulielmi Humphreys, Miles et nuper Vicecom̃: Londini ad Societatem*, 1706." IRONMONGERS' COMPANY.

No. 5,450. A loving cup of silver-gilt, 14½ in. high and 6½ in. diameter. It is inscribed, "*Ex Dono Radulphi Lane Armigeri*, 1712," and on one side of the bowl is engraved a shield of 32 quarters, of the arms of families connected with that of the donor, and an impalement, viz., *argent* in a fess *sable*, three bezants, in base a greyhound courant, and in chief two shields, viz., those of Lane and Parr of Horton; from the latter issues an arm draped, suspending a marquess's coronet over the former coat, probably to show that a connexion by marriage existed between Sir Ralph Lane and William Parr, Marquess of Northampton. IRONMONGERS' COMPANY.

No. 5,451. Four garlands of the Leathersellers' Company, of blue corded silk, edged with gold lace borders and powdered with trefoils; also ornamented with the coat of arms of the Company and with figures of goats, rams, and stags in silver parcel-gilt. LEATHERSELLERS' COMPANY.

No. 5,452. Four silver cups, parcel-gilt, with taper bowls on round feet. The gift of George Humble, 1640. LEATHERSELLERS' COMPANY.

No. 5,453. A silver-gilt carriage on four wheels, and moved by internal mechanism. The raised platforms are ornamented with scrolls and circular enamels of the arms of the City and Mercers' Company, and are surmounted by female figures on pedestals of flowers and birds. Between the two stages is a medallion of Judith and Holofernes. A figure of "the master" stands in front of the car. The whole is much enriched with arabesques. MERCERS' COMPANY.

No. 5,454. A silver gilt tun or wine barrel, usually placed on the carriage; it is ornamented with enamels, and on the top are four dolphins, whereon are female busts; at the apex an eagle on a globe. This barrel and the carriage are of the first half of the 16th century. MERCERS' COMPANY.

No. 5,455. A grace cup and cover, ornamented with crossed bands, and in the panels are maiden's heads and flagons, the badges of the Company. The foot rests on three flagons, and has a deep chased border, with a pierced trefoil enrichment. On the cover are the arms of the City and the Company, and surmounted by a maiden seated with a unicorn reclining in her lap, the word "Desyer" on its side. Round the cover and cup are bands of blue enamel with letters of silver:—

"To ellect the master of the Mercerie hither am I sent,
And by Sir Thomas Legh for the same intent."

The hall-mark answers to the year 1499–1500. MERCERS' COMPANY.

No. 5,456. A round tankard, of silver, engraved with the arms of the Company, and with those of the Corporation of "the Mines Royal, the Mineral and Battery Works," whose gift it was in 1718. MERCERS' COMPANY.

No. 5,457. An octagonal salt, of silver, with the arms of the Company; the gift of Henry Sumner, Esq. MERCERS' COMPANY.

No. 5,458. A circular salt, silver-gilt, $6\frac{1}{2}$ in. high, $7\frac{1}{2}$ in. diameter. It is somewhat in form of an hour-glass, and is engraved with the arms of the Company and with the arms and crest of Dethick. Date mark, the A of the year 1638. MERCERS' COMPANY.

No. 5,459. A silver-gilt punch bowl, with the arms of the Company, date 1700. Mr. James Church gave 100 ounces out of the 120 ounces.

MERCHANT TAYLORS' COMPANY.

No. 5,460. A rose-water dish, parcel gilt, in repoussé work, and engraved with dolphins and flowers. It has the arms of the Company, &c. MERCHANT TAYLORS' COMPANY.

No. 5,461. A loving cup and cover, silver-gilt, on baluster stem, the whole in frosted work. The gift of John Brett, sen., 1680. It weighs 91 oz. 3 dwts.

MERCHANT TAYLORS' COMPANY.

No. 5,462. A similar cup, weighing 97 oz. 2 dwts. The gift of Mr. John Brett, jun., one of the Wardens in 1680.

MERCHANT TAYLORS' COMPANY.

Nos. 5,463 & 5,464. A pair of silver tankards, having on the cover of each the head of John the Baptist in a charger, which is repeated as a crest, also the arms of the Company, 1680. MERCHANT TAYLORS' COMPANY.

No. 5,465. A circular rose-water dish, silver, parcel-gilt, 19 ins. diameter. In the centre, on a large boss, is a coat of arms, viz., a cross fleury between four birds. Round the boss are three panels, enclosing lions' heads, between swaggs of flowers. On the rim are the arms of the Company and a merchant's mark. The gift of William Ofley. Date, 1590. MERCHANT TAYLORS' COMPANY.

No. 5,466. A circular rose-water dish, silver, parcel-gilt. On a boss in the centre, much raised up, is a coat of arms, viz., a fess between eight billets. Round the boss are six panels, containing dolphins and flowers, all in repoussé. Dolphins and flowers in panels are also repeated in the rim. The other part of the dish is engraved with flowers in scrolls. Date, 1597. MERCHANT TAYLORS' COMPANY.

No. 5,467. The silver yard-measure with which the Company had the privilege of measuring the cloth sold at St. Bartholomew fair. It is five-eighths of an inch in diameter, and near each end it is engraved with the arms of the Company and with the Lombardic letter H.

MERCHANT TAYLORS' COMPANY.

No. 5,468. A standing cup and cover, the gift of William Camden, Clarencieux King of Arms, 1622. 2 ft. high, in repoussé work. PAINTER STAINERS' COMPANY.

No. 5,469. A cup, richly chased with flowers, &c. In the centre is a Medusa's head. An inscription round the top, "Leonhart Fryer, Sergeant Painter, gave this, A. 1605." PAINTER STAINERS' COMPANY.

No. 5,470. "The Camden Cup," with cover of silver; the bottom of the bowl is ornamented with large repoussé leaves; on the upper edge is recorded that the cup is a

gift of the famous historian, according to the bequest in his will. On the cover is an open-work pinnacle, with a figure of Minerva, holding a shield. Date, 1623.

PAINTER STAINERS' COMPANY.

No. 5,471. A salt of silver, plain, with gadroon mouldings The cover, in shape of a dome, is raised on six scroll brackets, and surmounted by a pinnacle. The cup was the gift of Mr. John Beston. Date, 1635.

PAINTER STAINERS' COMPANY.

No. 5,472. A plain silver cup and cover, the gift of Sir James Thornhill, Master, 1721.

PAINTER STAINERS' COMPANY.

No. 5,473. A pair of spoons; each is silver, parcel-gilt. The bowl is pear shaped, and at the end of the stem is a vase, on which is a Roman (16th century) warrior, who holds a shield, on which is a coat of arms, viz., a chevron between three griffins' heads erased. 7½ in. long. Date, 16th century. PAINTER STAINERS' COMPANY.

No. 5,474. A silver vase with two handles. It has the arms of the Company in relief on the bowl, and on another panel the date, 1706. PLASTERERS' COMPANY.

No. 5,475. Silver bell, with a wolf as a handle, the gift of Captain Abraham Stanyan, Master, 1647, 1648.

PLASTERERS' COMPANY.

No. 5,476. Two plain loving cups, silver-gilt, the gift of Sir John Smith, Knight and Alderman. SALTERS' COMPANY.

No. 5,477. A silver cup, the gift of James Smith, Esq. 1667. SALTERS' COMPANY.

No. 5,478. A large silver bowl, with indented edge. The gift of Sir Nicholas Crispe, Knight and Baronet, 1666, with his coat of arms. SALTERS' COMPANY.

No. 5,479. A silver punch bowl. It has a boldly escaloped edge, and is inscribed, "*Ex Dono Sr. Nichs. Crispe, Knt. and Bart., Anno Dom.*, 1666." Weight, 113 oz. 13 dwts.

SALTERS' COMPANY.

No. 5,480. Similar silver punch bowl, companion of the above and similarly inscribed. Weight, 113 oz. 4 dwts.

SALTERS' COMPANY.

No. 5,481. The "Cockayne," loving cups, silver-gilt, in form of cocks, five in number, from which the heads are removed when required for drinking purposes. Each is 16½ in. high standing on a turtle. Bequeathed by Mr. William Cockayne, 1598. SKINNERS' COMPANY.

No. 5,482. A rose-water dish, silver-gilt, 19½ in. diameter, with the arms, crest, and motto of the Company in the raised centre, with an inscription recording it as the gift of Mr. Francis Covell, who died 1625. SKINNERS' COMPANY.

No. 5,483. The "Peacock Cup," a silver pea-hen, with two chicks. On the head being removed it forms a loving cup. It stands on a ground, embossed with turtles, snails, reptiles, and roots. It was given in 1642, by "Mary, daughter of Richard Robinson, and wife to Thomas Smith, and James Peacock." SKINNERS' COMPANY.

No. 5,484. A silver salt, octagonal, 9 in. high; the foot has the arms of the Company, and a shield with five eagles displayed on a cross. It was the gift of Ben. Albin, Esq., a member, 1676. SKINNERS' COMPANY.

No. 5,485. A silver snuff-box, in the shape of a leopard, the Company's crest; the gift of Roger Kemp, master, 1610. SKINNERS' COMPANY.

No. 5,486. A large silver flagon and cover, on the purchase of which is a demi-female, winged. It was the gift of William Russell, Esq., 1679. SKINNERS' COMPANY.

No. 5,487. A silver salver, 14½ in. in diameter, standing on a foot, and ornamented with the arms, supporters, and motto of the Company. It was the gift of Mr. Lewis Newberry, Member, 1684. SKINNERS' COMPANY.

No. 5,488. A silver tankard, 7½ inches high, with the arms, supporters, motto, and crest of the Company. The gift of Sir Richard Chiverton, Knt., and Alderman, Member, 1686. SKINNERS' COMPANY.

No. 5,489. A silver bowl, presented by the same donor, 1686, who was Lord Mayor in 1658. It has the arms and motto of the Company. SKINNERS' COMPANY.

No. 5,490. A silver candlestick, in shape of an Italian doric column, 12½ in. high, mounted with branches for three lights. It has the Company's arms. SKINNERS' COMPANY.

No. 5,491. A loving cup, silver-gilt, on a baluster stem, 12½ in. high; on the bowl are the arms of the Company. The gift of George Breton, 1639. SKINNERS' COMPANY.

No. 5,492. A loving cup of silver-gilt, and similar in form to the Breton cup. The gift of Edward Powell, Citizen and Skinner, 1654. SKINNERS' COMPANY.

No. 5,493. A loving cup of silver-gilt, the gift of "*Y. Wrp^ll. Robert Bateman, Brother of this Company, and late Chamberlaine of the Honble. Citty of London, who deceased y^e 11^th Deeem.* 1644." The date-mark is the B of 1639. SKINNERS' COMPANY.

No. 5,494. A pair of silver snuffers and stand, the gift of Sir William Russell, Knt., deceased. The stand has an octagonal foot, and is ornamented with gadroon mouldings, and engraved with the arms of the Company. Date, 1697. SKINNERS' COMPANY.

No. 5,495. A tankard with cover, silver-gilt, 7¼ in. high, 5¾ in. diameter. It is covered with Louis Quatorze scrolls and foliage, repoussé, and has engraved on the front the arms of the Company. The gift of James Langdon Reynolds in 1846. The plate-mark is the small black letter *i*, of 1686, lion passant, leopard's head, and I.R. under a crown. SKINNERS' COMPANY.

No. 5,496. A standing cup and cover, the gift of Sir Thomas Rawlinson, Knight and Alderman, 1687, with his arms and those of the Company. VINTNERS' COMPANY.

No. 5,497. A mounted cocoa-nut, silver-gilt, ornamented with pine-apples, &c. VINTNERS' COMPANY.

No. 5,498. A square salt, silver-gilt, with four boldly embossed figures of females as virtues. The gift of Mr. John Powell, 1702. VINTNERS' COMPANY.

No. 5,499. A small wine cup of silver, in shape of a female carrying a milk-pail, forming two drinking vessels. Presumed to be of the date of the 17th century.
VINTNERS' COMPANY.

No. 5,500. A tankard, of delft, mounted in silver-gilt, with cover; inscribed "Think and thank," and "Thank David Gitting for this." The Company's arms are enamelled on a circular boss; it bears date 1563. VINTNERS' COMPANY.

No. 5,501. A silver beaker, engraved with seventeenth century scrolls and flowers. The gift of Mr. Anthony Pawle, merchant, 1638. VINTNERS' COMPANY.

No. 5,502. A plain silver wine cup. Also the gift of Mr. Anthony Pawle, in 1638. VINTNERS' COMPANY.

No. 5,503. Another cup like the last, and given by the same donor, 1638. VINTNERS' COMPANY.

No. 5,504. A loving cup and cover. The gift of Sir Thomas Bloodworth, Kt. and Alderman, 1682. It is silver-gilt, and finished in frosted work. VINTNERS' COMPANY.

No. 5,505. A large loving cup and cover, silver, engraved over the entire surface with subjects relating to the manufacture of wax. The gift of Richard Normansell. The plate mark answers to the year 1563.
WAX CHANDLERS' COMPANY.

No. 5,506. A massive silver spoon, parcel gilt, inscribed Wil. Colburne, 1653, and having a bee-hive thereon engraved. WAX CHANDLERS' COMPANY.

No. 5,507. Silver head of the beadle's staff, on a bee-hive, and having the arms, &c. of the Company.
WAX CHANDLERS' COMPANY.

SECTION 23.

PLATE AND OTHER OBJECTS CONTRIBUTED BY VARIOUS CORPORATE BODIES.

BATH.—By R. H. S. SMITH, A.M.

No. 5,642. Silver-gilt circular salver, resting on four scroll feet, the edge enriched with cartouche work in relief, and pecten shells and vine leaves, the surface richly chased with strap-work and foliated ornament. In the centre is engraved a shield with the royal arms and supporters. Engraved at the back with the arms of Bath. English work; plate mark, 1733. Diameter, 13¾ in. CORPORATION OF BATH.

No. 5,643. Silver-gilt double-handled cup and cover, the handles formed of serpents; on one side in relief the royal arms, with crown and supporters; on the other, a shield with arms of Bath within a cartouche, over which projects a serpent's head; a wreath of vine leaves and grapes unites the handles below the margin of the cup. The cover is surrounded by a similar wreath and surmounted by the Prince of Wales's plume rising from a crown. Presented to the Corporation of Bath by Frederick, Prince of Wales. English work, of the middle of the 18th century. Diameter, 14¾ in.; diameter of lip, 5⅜ in. CORPORATION OF BATH.

No. 5,644. Silver-gilt mace; the head, which is 6 in. in diameter and 7½ in. deep, is surmounted by an imperial crown; the circlet formed of fleurs-de-lys and crosses patée; the arches supporting the orb and cross. The surface of the head is repoussé with the arms of Bath, the rose, thistle, fleurs-de-lys, and harp; and it is supported on four bracket ornaments formed of grotesque demi-figures and scroll-work. On the top of the mace are the royal arms of Queen Anne. The plain staff is divided by two circular repoussé knops, and terminates in an acorn-shaped ornament. Length, 3 ft. 9 in. CORPORATION OF BATH.

No. 5,645. Silver-gilt mace; similar in form and size to the preceding, No. 5,644. CORPORATION OF BATH.

BRISTOL.—By CH. BAILY and G. R. FRENCH.

No. 5,647. A state sword, called "the Lent Sword," the two-edged blade, 3 ft. 3¾ in. long, 2 in. wide, tapers to a point; it is marked on each side of blade with two crosses and a V between. It has a square cross hilt, 11 inches long, the ends curved towards the blade, and engraved on both sides with a conventional honeysuckle pattern, and silver gilt. The handle is nine

inches long, ending in a round pommel three inches in diameter, on the flat of which are two shields of arms, once enamelled, one being the arms of Richard III. and the other the cross of St. George, with the date 1483 (1 Ric. III). Around is a border of Gothic scroll foliage, and the letter M within a T under a crown. Round the edge of the pommel is inscribed in Roman capitals "THIS · SWORDE · WE · DID · REPAIER · THOMAS · ALDWORTH · BEING · MAIOR." The scabbard is black velvet, studded on both sides with stars in silver-gilt, and on each side next the point is a sun. On the point of the scabbard is a crown of fleurs-de-lis and crosses patée, surmounted by depressed arches with the orb and cross. On a large mounting below the crown is represented in bold relief the figure of Justice, with scimitar and scales, and of Wisdom with a serpent; and above, within the Garter, the arms of Richard III. and motto. On the side is an eagle standing on a tree-stump, surrounded by rose bushes in full flower. On another mounting are the arms of Bristol, viz., a three-masted ship approaching a castle on a rock, with two unicorns as supporters; and on a torse two arms, one holding a serpent and the other the scales of Justice, being the crest of the city's arms. Below is another mounting, with St. George killing the dragon. At the top of the scabbard, on another mounting, are the figures of Temperance and Fortitude. These mountings are linked together by velvet bands and fetter-locks, a badge of the house of York. On the reverse of upper mounting of the scabbard the four first verses of St. Paul's Epistle to the "Romanes XIII.," are inscribed in Roman capitals, some conjoined, and in the spelling of the period, ending with ANO · 1594 · AVO · EL · REG · 36. · FRANCIS · KNIGHT · MAIOR (the 5 in the date being reversed).

No. 5,648. A straight two-edged sword, the blade 3 feet $2\frac{1}{2}$ inches long, tapering to the point; 14 inches across the hilt, gilt handle $8\frac{1}{2}$ inches long, covered with gilt wire; the pommel large and oval ,the cross hilt is cut in a running Gothic pattern; on one side of the pommel, in a sunk panel, are the City's arms; and on the other side are two shields; one, with the cross of St. George; and the other, France semée of lilies and England quarterly; enamelled, temp. before Henry V. The edge of the pommel is cut with early Gothic foliage. The scabbard is of black velvet, with several mountings of silver-gilt. On the front, next the point, the mounting has raised Gothic scrolls, and that on the reverse has five roses enclosed in circles within Gothic tracery. The next mounting on the front has a Gothic

scroll branch forming the letter T, and that on the reverse has a large five-leaved rose secded. On the third mounting in front is a death's head with cross bones, and "MEMENTO MORI, STATUTUM EST OMNIBUS SEMEL MORI" (Hebrews ix. 27.) On the reverse, "JOHN KNIGHT, ESQ., MAIOR. ANNO DOM. 1670."

The mounting at the top of the scabbard, on the front, has the figure of a king seated on his throne royally robed, with sceptre and orb, under a canopy of Italian architecture. On the reverse mounting are the royal arms, France and England quarterly, with supporters; dexter, a lion, and sinister, a dragon, as borne by Henry VIII. and Elizabeth, with the garter and motto, and royal crest above. The death's head mounting has been attached to the one at top by velvet bands, of which the fetter locks remain, and on which are female heads; two suns are also mounted on each side. The crestings to three of the mountings are of early Gothic form.

No. 5,649. A state sword; the blade, 3 feet 5 inches long, of blued steel gilt in pattern, and 4 inches wide. The hilt, 17 inches long, the handle, with pommel 15 inches, are very massive, silver-gilt in large Louis Quatorze style of scroll work, with a rose in the centre. The handle has spiral flutings cabled, and ends in a handsome pommel. The scabbard is of crimson velvet, edged with gimp lace, surmounted by an imperial crown with ermine cap; and has silver-gilt mountings with embossed figures of Religion, Peace, Faith, Commerce; and the royal arms, as before, on one side; and on the other, those of George II., with the inscription, in Roman capitals, "ANNO REGNI GEORGII SECUNDI VICESIMO QUINTO, ANNOQUE SALUTIS 1752.

This sword was purchased by the Corporation in 1753 for 188*l.* 6*s.* 3*d.*; the weight of silver on it is 201 oz., at 17*s.* 6*d.* per ounce. The plate-mark is the small r of 1752.

CORPORATION OF BRISTOL.

By R. H. S. SMITH, M.A.

No. 5,650. Pair of tall silver-gilt tankards richly decorated with repoussée and chased ornament in three bands, consisting of foliated arabesques, festoons of fruit and flowers, enclosing strap-work cartouches, within which are sea-monsters. The lids similarly ornamented. Round the top of the drum of each is engraved the following inscription: "*Ex dono Johañis Dodridge, Recordatoris Civitatis Bristoll,* 1658," and in front is the shield of arms and crest of Dodridge, viz., ar. two pales wavy gu. (?) between nine

crosses, crosslet gu. (?) three, three, and three. *Crest*, a lion's head erased gu., murally gorged or. The plate-mark on each is of the year 1634. These fine specimens of English 17th century work are of the same character as, but more elaborate than No. 5,680, described hereafter, and belonging to Corporation of Norwich. Height, 14¾ in.; diameter of base, 7½ in.

CORPORATION OF BRISTOL.

No. 5,651. Silver-gilt rose-water ewer and salver. The ewer is of graceful design, urn-shaped, with a plain curved handle, surmounted by a small demi-figure of a monster. The surface is covered with deeply engraved arabesques; in front is a repoussé cherub-head, at the sides sea-monsters within oval medallions, with fruit festoons between. A boldly wrought Medusa-head mask supports the insertion of the handle, and within the lip is a projecting lion's head. The salver is ornamented in the same style as the ewer with engraved and repoussé work. In the centre is a raised medallion with an escutcheon of the arms of Kitchen, and the following inscription :—

THE·GIFT·OF·ROBERT·KITCHEN,
LATE·ALDERMAN·OF·THIS·CT.

The plate-mark on the ewer and salver is of 1595. There is also within an escutcheon the initials I. B. above a rose. This salver was stolen during the Bristol riots of October 1831 by one James Ives, who was employed by the Corporation to move their plate from the Mansion House in Queen Square to a place of greater security. Ives cut up the salver into 167 pieces, and offered one for sale to Mr. Williams, the silversmith of St. Augustine's, Bristol, telling him that it was a portion of some old family plate. Mr. Williams, suspecting his story, requested Ives to call again the next day and bring the remaining pieces, which he did. In the meantime Mr. Williams had obtained the assistance of one of the city officers, and upon Ives offering the remaining portions for sale, he was at once secured and carried before the magistrates. At the Special Commission for the trial of the rioters in January 1832 Ives was sentenced to 14 years' transportation. Mr. Williams put the different pieces together by rivetting them to a silver plate, which now forms the back of the salver. An inscription, stating some of the above facts, is engraved at the back of the salver, and signed "Thos. Garrard, Chamberlain." Height of ewer, 12 in.; diameter of salver, 19½ in.

CORPORATION OF BRISTOL.

The corporation consists of a mayor, recorder, twelve aldermen (including the two first officers), town clerk, chamberlain, city marshal, marshal, and various other officers.

CARLISLE.—By CH. BAILY and G. F. FRENCH.

No. 5,652. Three small maces, of silver; each is 9 in. long, $3\frac{3}{4}$ in. diameter; on the head in four divisions separated by plain bands are four royal crowns, and on the top, within the cresting much mutilated, are the arms of Charles II. with supporters, garter and motto, under a crown. The stem is plain, with one collar. On the head of one (only) of the maces is the date 1660, and on its stem an inscription, "Whoever wears this mace RICHARD PEAL hopes they will not tell lies or be a tattler."

No 5,653. A pair of racing-bells, one is $2\frac{3}{4}$ in. and the other $1\frac{3}{4}$ in. in diameter. The latter, of silver, has a date 1599 and the initial letters H. B. M. C., supposed to stand for Henry Baines, Mayor (of) Carlisle, in 1609. On the larger bell, silver-gilt, is a band inscribed with the rude distich: * THE · SWEFTES · HORSE · THIS · BEL · TO · TAK · FOR · MI · LADE · DAKER · SAKE. The race-course at Carlisle was called "the swift course," now "The Swifts," and bells were often given as racing prizes, hence the phrase "to bear away the bell." At York in 1607 a little golden bell was the racing prize. (Brande's "Popular Antiquities," and Ray's "Proverbs.")

No. 5,654. Silver-gilt mace; the head, which is 6 in. in diameter and $8\frac{1}{4}$ in. deep, is surmounted by a crown of similar form to that of No. 5,644; on the top of the mace are repoussé the royal arms of James II., with J^2 R. The head is ornamented in repoussé with four female demi-figures, winged, and terminating in leaf-work, the interspaces being filled with the rose, thistle, fleur-de-lys, and harp, each surmounted by a crown, and having engraved beside it J^2 R. The staff is enriched with a spiral pattern in repoussé of the rose and thistle, it is divided by two large knops, and repoussé with leaf ornament, and terminates in a massive hemispherical boss, similarly enriched. Length, 4 ft. 1 in.

CORPORATION OF CARLISLE.

DONCASTER.—By R. H. S. SMITH, A.M.

No. 5,655. Silver mace, with circular flattened head, having engraved on its upper surface a shield with the royal arms of the house of Hanover. The plain cylindrical stem is divided by two moulded collars, and has similar collars beneath the head and finishing the base. Plate-mark of the year 1661. English work. Length, $13\frac{1}{2}$ in.

CORPORATION OF DONCASTER.

No. 5,656. Silver mace of similar work and period. Plate mark effaced. CORPORATION OF DONCASTER.

No. 5,657. Silver sugar-tongs; the stems of interlaced open-work, chased, terminating in acorn-shaped spoons. English work. Plate-mark 1720. Length, $5\frac{1}{4}$ in.
CORPORATION OF DONCASTER.

No. 5,658. Silver sugar-tongs; the stems open-work and chased with a conventional rose pattern, terminating in acorn-shaped spoons. English work, same period as the preceding No. Length, $5\frac{3}{8}$ in. CORPORATION OF DONCASTER

No. 5,659. Jointed tongs in silver, parcel-gilt; the joints finished with silver-studded rosettes. English work. Plate-mark, 1753. Length, 6 in. CORPORATION OF DONCASTER.

No. 5,660. Plain silver cup and cover double-handled and urn-shaped; on one side is engraved the shield of arms of Mawhood, with mantling, bearing, or three bars gemelles sable, over all a lion rampant gu, charged on the shoulder with a cross crosslet fitchée or; crest, a lion rampant similarly charged. Beneath is the following inscription,

"Ex Dono Gulielmi Mawhood Aldermani."

The crest is also engraved on the cover. The plate-mark is of the year 1728, the initials G. S. occur on one of the marks. Height, $9\frac{1}{2}$ in.; diameter at lip, $5\frac{1}{4}$ in.
CORPORATION OF DONCASTER.

HEDON.—By CH. BAILY and G. R. FRENCH.

No. 5,661. A silver mace, 18 in. long, the stem, a plain cylinder, is formed in four divisions by three collars. The head of the mace has three fleurs-de-lis, and on the circular top is a shield engraved quarterly, France and England, ensigned by an arched crown between the initials E. R. The whole terminates in an iron mace-head of six blades, a screw through the cylinder unites the head to the end. 15th century, temp. Edward IV.

No. 5,662. A mace of silver-gilt, 25 in. long, the head is circular and conical; around the top is a cresting of roses in flower, and branches on a continued stalk, at the bottom is a coronal of Gothic flowers, and on the sides three lions rampant between corded bands. On the top of the mace are the royal arms of France and England quarterly, ensigned by a crown between the Lombardic initials H and R (Henry VI.), and surmounted by a crown (of later date) of four arches with the orb and cross. The cylindrical stem is divided in three by two moulded collars, and has four corded beadings to the sides; the whole ends in an iron mace-head of six blades, $2\frac{5}{8}$ in. across.

Hedon, co. York, is governed by a mayor, nine aldermen, a recorder, and two bailiffs.

No. 5,663. A silver goblet, $6\frac{3}{4}$ in. high, $4\frac{1}{4}$ in. diameter, egg-shaped, on baluster stem, inscribed "I. A. 1640." The plate mark, a capital F, answers to 1603.

No. 5,664. A silver goblet, 8 in. high, 5 in. diameter, on baluster stem and round foot, with frosted surface, and inscribed round the lip, "The guift of Coll. Math. Alured to the Corporation of Hedon 1658." On the cup is a coat of arms, viz. a chevron engrailed thereon, a mullet between three griffins' heads erased. 28 oz. 9 dwts.

No. 5,665. A large mace, silver-gilt; 3 ft. 8 inches long; $6\frac{1}{4}$ inches across the head, which is 8 inches deep and divided by caryatides under arched wreaths into four panels, containing the royal badges of the fleur-de-lis, rose, thistle, and harp, each crowned, and between the initials C. R. The head has a crown of fleurs-de-lis and crosses patée, to which has been added a crown of four arches with the orb and cross. On the top of the mace are the royal arms of Charles II., with the supporters, garter, and motto, on a raised boss within a circle of laurel leaves. The stem, $1\frac{3}{4}$ inch diameter, is formed in three divisions by two bold collars, 4 inches diameter, with convex flutings, and engraved with roses and thistles. On the upper division are four S scrolls attached, and underneath the head is a four-leaved rose. The pommel is very large; $9\frac{1}{2}$ inches long; 5 inches diameter, highly repoussé with roses and thistles; and has two shields of arms, 1st, a three-masted ship within a circular ribbon inscribed, "CAMERA · REGIS · VILLA · DE · HEDDON;" 2nd, Lozengy vaire; under the pommel is a double rose, and on the upper edge is inscribed, "The Gift of Henry Guy, of Tring, in the County of Hertford, Esq. to the Corporation of Heddon in Holdernesse, in the County of york." The plate mark is the black letter G for the year 1659, with the lion passant and leopard's head.

No. 5,666. A peg tankard and cover, of silver; 8 inches diameter, with three pomegranates for feet, and two on the purchase. On the front of the tankard is a coat of arms engraved, viz., a chevron between three owls (Appleyard) crest, on an esquire's helmet a wyvern. On the cover is inscribed, "The gift of Mathew Appleyard, Esq., to the Corporation of Headon, the 10th of October 1689." The tankard is marked with the three crowns of Norwich.

No. 5,667. Four apostle spoons, of silver; the handles ending in four saints nimbed, with their emblems. The

plate-mark is the court hand O of the year 1651, with lion passant and leopard's head.

MORPETH.—By CH. BAILY and G. R. FRENCH.

No. 5,668. A mace of silver, 2 ft. 3 in. long, 4 in. across the head. The stem, one inch in diameter, is in two divisions with melon-shaped collars, ending in a pommel of the same form, on the flat of which is a shield well cut, quarterly, 1. Howard; 2. De Brotherton; 3. Mowbray; 4. Warren, and a mullet for difference. The head of the mace is in form of a bowl, surmounted by a deep band between a corded moulding and a cresting of fleurs-de-lis, and inscribed, "Donū ðni Wil. Howard ðni de Morpeth fil ducis Norff. Fratris Avunculi Nepotis et Cognati Comitū Arundell Surrey, Suff. Northampt. et Nottingh. et Ducī Eliz. uxoris eius sororis et co-heridis Georgii ðni Dacre de Gilsland et Greystock. Aº ðni 1604. Volo non Valeo W. I." Round the bowl are eight shields of arms engraved, with the bearers' names inscribed above, viz. 1. Howard; 2. De Brotherton; 3. Mowbray; 4. Warren; 5. Marley; 6. Dacre; 7. Greystock; 8. Grimthorp. The arms, however, ascribed to the latter, viz. "Barry, argent and azure, three chaplets of roses proper," belong to Greystock, and are borne by the present Earl of Carlisle with the coats 1, 2, 3, 4 and 6, as the lineal descendant of "Belted Will. Howard" and his wife Elizabeth Dacre, who was descended from the last Lord Greystock. On the top of the bowl is a raised boss, surrounded by a cresting of fleurs-de-lys, and having the royal arms of James I. enamelled in their proper colours, with the date 1604. This very handsome mace was given by the famous "Belted Will" to the town of Morpeth, which is governed by two bailiffs and seven aldermen.

No. 5,669. A silver punch bowl, $12\frac{1}{4}$ in. diameter, $7\frac{3}{4}$ in. deep, with two ring handles suspended from lions' heads; the bowl has a scalloped edge, and has two rows of flutings separated by a band of sunk circles, with a plain oval panel on each side. Time of Queen Anne. No plate mark.

CORPORATION OF MORPETH.

NORWICH.—By R. H. S. SMITH, A.M.

No. 5,670. Chamberlain's mace of rock crystal, mounted in silver-gilt and jewelled. This remarkable and beautiful specimen of goldsmith's work consists of a stem, on which have been originally threaded seven pieces of rock

crystal, diminishing in size from the base upwards, the largest about 3½ in. long, and 1½ in. diameter; the places of several are now supplied by cut glass. Six knops of the same material in chased and jewelled mounts served to divide the longitudinal portions; of these, the lower two remain, and are facet cut into octohedrons, the others have been supplied by glass. The head of the mace is formed of an imperial crown, jewelled, and having arches with a crocket ornament, bearing the orb and cross; beneath the head, and supporting it, are four brackets formed of dragons and lions bearing blank shields, the supporters of Edward VI., whose arms, or those of Queen Elizabeth, are engraved in a roundel encompassed by a corded ornament on the top of the mace within the crown. The mountings, portions of which seem to have been renewed, are variously chased. This mace, perhaps the most remarkable of its kind existing in England, is stated to have been presented to the city of Norwich by Queen Elizabeth; it is figured in the "Art Treasures of the United Kingdom." English 16th century work. Length, 3 ft. 2 in.; diameter of head, 4½ in.

CORPORATION OF NORWICH.

No. 5,671. The "Walpole" mace, silver-gilt, of similar form and general character of ornament to those described under Nos. 5,644 & 5,654. The top bears the royal arms of George II., with crest and supporters. The head is repoussé with arms of Norwich and those of Sir Robert Walpole (Walpole and Burwell quarterly), by whom the mace was presented to the Corporation, as recorded in the following inscription round the upper knops of the staff: "The gift of the Right Honorable Sir Robert Walpole to the City of Norwich, anno domine 1733." The ground of the staff is matted, and enriched with an elaborate spiral pattern of entwined flowers and fruit and foliage in repoussé. The boss at the base is chased with a diaper, and bears within four foliated escutcheons twice repeated the royal crest and that of Sir Robert Walpole, viz., the bust of a man in profile couped, proper, ducally crowned, or; from the coronet flowing a long cap, turned forwards, gu. tasselled gold, charged with a Catherine wheel of the last. Plate-mark, a Roman capital T (1734); it was therefore presented in the early part of the year, as the letter is changed in May; also the initials T. R. Length, 4 ft. 6¾ in.

CORPORATION OF NORWICH.

No. 5,672. Silver-gilt tazza-cup on short baluster stem; the stem and base ornamented with gadroons and other repoussé work, and with stamped and chased borders; round

the edge is engraved in cusped letters the following inscription:

THE + MOST + HERE + OF + IS + DVNE + BY + PETER + PETERSON.

He was an eminent goldsmith at Norwich, in the reign of Queen Elizabeth.

In the bottom of the bowl are engraved, within a circle, the arms of the city of Norwich, viz., gu. a castle surmounted with a tower ar., in base a lion passant guardant or. Two plate-marks have existed on the edge of the bowl, one of these seems to bear the arms of the city in an escutcheon, which was used to distinguish the plate made and assayed at Norwich, and the other a cross-mound. English work, the latter half of the 16th century. There are two other cups of similar character belonging to the Corporation, on one of which are the following assay marks, "the lion, leopard's face, a covered cup, and letter d"; all three were probably the gift of John Blenerhasset, whose arms are engraved within one of them; he was steward of the city in 1563, and one of the burgesses in Parliament, 13 Eliz.—(Proceedings Arch. Inst. 1847.) CORPORATION OF NORWICH.

No. 5,673. Silver-gilt salt and cover; the circular base, drum, and cover richly ornamented with repoussé of masks, strap-work, flowers, and fruit; round the base of the drum in pounced letters is the following inscription:

THE GYFTE OF PETAR READE ESQVIAR;

and round the top ASPERANSE IN DEO.

On the drum are three shields of arms, those of Reade; those of Blenerhasset; and the honourable augmentation granted to Reade by the Emperor Charles V. at the siege of Tunis. The cover is surmounted by an urn-shaped ornament bearing a statuette in antique costume, resting on a spear and holding a shield with the arms of Norwich, within is pounced the crest of Reade, a goat's (or stag's?) head erased, ducally gorged, and the motto as before, *asperance in Deo.* The plate-marks are a Roman capital D, the arms of Norwich, and a cross-mound within a lozenge; it was therefore made at Norwich, and its date is not later than 1568, for Peter Reade died in that year. Height, 15¼ in.; diameter, 6¼ in. CORPORATION OF NORWICH.

No. 5,674. Pair of "waits'" collars, silver, parcel-gilt, formed in links composed of a turreted castle and a lion passant, to represent the arms of Norwich, and having a badge dependent from each collar in form of an escutcheon, with the arms of Norwich in relief thereon.

CORPORATION OF NORWICH.

No. 5,675. State sword of the Guild of St. George, mounted in silver-gilt, a cross-handled double-edged sword; the blade is 3 ft. $\frac{1}{2}$ in. long, $1\frac{3}{8}$ in. wide, tapering to a point, double-edged, and has engraved on it, "SEBASTIAN HERMANTEZ." The scabbard is crimson velvet, the mount at the tip, bears the royal arms of Elizabeth, the others, of later workmanship, are repoussé with cherub heads; one bears an escutcheon with the arms of Norwich, and the upper mount is engraved with the royal arms of the House of Stuart. The hilt $13\frac{1}{4}$ in. across, is finished with fleurs-de-lys, and has engraved on it on one side the royal arms of Anne, and on the other the following inscription:—

"*Ex Dono Honorabil: Fraternatatis S^ti Georgii in Norwico, An^o Dom^o* 1705."

The pommel, $4\frac{1}{2}$ in. long, is pear-shaped, and has on one side a seated figure of Justice in relief, and on the other a seated figure of Prudence (?). The blade of this sword is probably Spanish. The mounts are of various periods, the earliest portion contains an escutcheon apparently of the time of Henry VIII. or Elizabeth. Height, 4 ft. 4 in.

CORPORATION OF NORWICH.

No. 5,676. Silver mace-head, of the Company of St. George, in form of a capital of a column, enriched with acanthus leaves, and surmounted by a statuette of St. George and the Dragon, round the collar has been engraved, but is now partly obliterated by the insertion of four sockets, the following inscription:—

"*Ex Dono Honorabil: Fraternitatis Georgii in Norwico An^o Do^m* 1705."

On the top is engraved the shield of St. George and the following:—

"DIE III. MAEII, MDCCLXXXVI. BENE ET FELICITER MVNICIPIO NORVICENSI OMNIA VT EVENIANT PRECATVR ROBERTVS PARTRIDGE PRAETER."

Plate-mark, a court-hand b in an escutcheon on mace head, is of the year 1697; the initial H occurs on one of the marks, the remainder of which is illegible. Height, $12\frac{3}{4}$ in.

CORPORATION OF NORWICH.

No. 5,677. Plain standing cup of silver-gilt, on baluster stem. Round the outside of the cup is engraved, The gift of Mr. John Kirkpatrick, Treasurer of the Great Hospital, 1729. Plate-mark of the year 1721. Height, 9 in.; diameter at lip, 5 in. CORPORATION OF NORWICH.

Nos. 5,678 & 5,679. Silver-gilt rosewater ewer and salver; the ewer is somewhat oviform, with a high handle formed of a female demi-figure winged, supported by a dragon, whose

jaws grasp the upper edge of the ewer, and terminating in a grotesque mask resting on scroll-work; beneath the lip, which is sustained by an amorino riding on a sea-monster, is represented in relief a group of fish suspended on lines, and round the neck is a subject of sea-nymphs, dolphins, and amorini in repoussé; round the body of the vase are groups of sea-deities, nymphs, tritons, amorini riding on dolphins and sea-monsters, and bearing fish, bulrushes, &c.; the sky occupied by representations of the winds as winged cherub-heads; the foot is also repoussé with similar subjects of sea-monsters, &c.; the borders and running enrichments are beautifully chased.

The salver to match has round the raised centre an elaborate subject repoussé in high relief of Neptune and Amphitrite in chariots drawn by sea-horses and dolphins, and accompanied by nymphs and tritons. A medallion inserted in the raised central boss, has the subject of Christ washing His disciples' feet. The edge of the salver is repoussé with foliated scroll-work, masks, and trophies of flowers and fruit, amongst which are inserted six medallions of amorini riding sea-monsters; beneath the salver is engraved in stippled letters the following inscription:

"*The gift of the Right Hon^ble Henry Howard, at the Guild, June y^e* 16, 1663, *in the tyme of John Croshold, Mayor.*"

The plate-mark, a Roman capital V in an escutcheon, is of 1597. The other plate-marks, viz., a lion passant and crowned leopard's head, prove it to have been made in London; the maker's mark in a wavy escutcheon is apparently the letters I. N., with a rose below. The plate-marks on the ewer, except the lion and leopard's head, are gone.

This salver and ewer were given on the occasion of Henry Howard's dining with the mayor on Guild-day in company with the Duke of Norfolk; their value was then estimated at 60*l.*—(Figured in Waring's "Art Treasures of the United Kingdom," p. vii.)

These admirable examples of English goldsmiths' work are almost of the same date as the beautiful ewer and salver, No. 5,651, belonging to the Corporation of Bristol, but the character of the ornament is, except in the minor enrichments, essentially different; these of Norwich indicate a foreign influence, probably Dutch, in a very marked degree. Diameter of salver, 17¾ in.; height of ewer, 14 in.; greatest diameter, 4¾ in. CORPORATION OF NORWICH.

No. 5,680. Tall silver-gilt tankard; the drum repoussé with a strap-work ornament, forming diamond divisions, filled with conventional flowers and fruit; the centre band

has a winged mask of an amorino and two medallions with sea-monsters. Above the centre are the arms of Norwich. The cover is similarly ornamented in repoussé with sea-monsters, &c., and has in the centre a blank escutcheon. The handle is plain except a slightly engraved imbricated pattern on its outside curve. Hall-mark 1618. This fine tankard closely resembles the large pair belonging to the Corporation of Bristol in many of its details and in the style of its finish, though, perhaps, somewhat less elaborate; the date of the Bristol tankard is 1634. Height, 13 in.; diameter of vase, $6\frac{1}{4}$ in.; diameter of lip, 4 in. Engraved in the "Art Treasures of the United Kingdom."

CORPORATION OF NORWICH.

Norwich is governed by a mayor, 16 aldermen, and 48 council, with the style of "Mayor, Sheriffs, Citizens, and Commonalty of Norwich."*

OXFORD.—By R. H. S. SMITH, A.M.

No. 5,681. Silver-gilt mace of similar form to those belonging to the Corporations of Carlisle, Bath, &c., but of remarkable size; the circlet of fleurs-de-lys and crosses round the head is $8\frac{3}{4}$ in. in diameter, and is surmounted by a lofty crown. The top bears the royal arms of Charles II., with supporters and crest, and the letters C. II. R. The head is repoussé with the rose, thistle, fleur-de-lys, and harp, and beside each is C. R. The staff is enriched with a very bold foliated pattern of roses and thistles. This mace was one of eighteen caused to be made by Charles II. after his restoration for various corporations which had suffered during the Revolution. Length, 5 ft. $8\frac{1}{2}$ in.

CORPORATION OF OXFORD.

YORK.—By CH. BAILY and G. RUSSELL FRENCH.

No. 5,682. A state sword, two-edged blade, 3 ft. 1 in. long, 2 in. wide, straight cross hilt $13\frac{1}{2}$ in. long, the ends widened, mounted in coloured stones, and engraved with a running pattern; the handle, 10 in. long, ends in a cut-glass pommel, $3\frac{1}{2}$ in. diameter, mounted in silver-gilt bands with female bust and fleurs-de-lis. On the blade is an inscription, "SYR MARTYN BOWES KNYGHT BORNE WITHIN THIS CITIE OF YORKE AND MAIOR OF THE CITIE OF LONDON

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* An interesting account of the Norwich plate is given in the Proceedings of the Archæological Institute for 1847, from which many of the above facts are taken.—R. H. S. S.

1545. FOR A REMEMBRANCE," continued on the other side, "GAVE THIS S . . . . TO THE MAIOR AND COMMVNALTIE OF THIS SAID HONORABLE CITIE."

The scabbard is of crimson velvet, edged with gold lace, and on a mounting at each end of back and front are the arms of Bowes; these shields are united by two therm satyrs; above, on both sides, in circular medallions under glass, are the arms of York city emblazoned. Two other mountings on each sach side are engraved with stiff tracery of the period, and having on them cut pebbles. There is no mark upon the sword, which appears to be in its genuine state; time of Henry VIII.

The corporation of the city of York consists of a lord mayor, two sheriffs, several aldermen, a recorder, 72 common-councilmen, two city counsel, town-clerk, chamberlain, sword-bearer, mace-bearer, and other officers. The title of lord mayor was bestowed by Richard II. on his visit to York in 1389, on which occasion he gave his own sword to the mayor. CORPORATION OF YORK.

No. 5,683. Two silver tankards, 10 in. high, $6\frac{1}{2}$ in. diameter; each is supported on three lions sejant, the purchase of the cover having a similar animal. On the front is engraved a shield of arms, viz. on a cross five lions passant guardant, for the city of York; beneath which is another coat, viz. on a fess between three annulets a lion passant, a cross croslet fitché in chief. On a festoon behind this shield is inscribed, "The Guift of Thomas Bawtrey late Lord Mayor of this Citty Anno Dom. 1673." The plate-mark is the italic capital *P* (of York) for 1672.

CORPORATION OF YORK.

No. 5,684. A standing cup, of pure gold, $8\frac{3}{4}$ in. high, 5 in. diameter on baluster stem and broad circular foot; weight, 26 oz. 13 dwt. On the bowl are engraved the arms of the city of York, and a second coat, viz. on a fess gules between three pheons sable a lion passant or for Rawdon, and inscribed, "The gift of Marmaduke Rawdon, sonne of Laurence Rawdon late Alder^{n} of this Citty. An^{o} 1672. Sir Hen. Thomson, Mayor." CORPORATION OF YORK.

No. 5,685. A large loving cup and cover, the former 17 in. and the latter 6 in. high, silver-gilt, on baluster stem and wide foot, boldly repoussé in acanthus and water leaves, and scrolls round the foot. On a plain band between the lip and collar is inscribed, "Iohes Turner serviens ad legem Civitatis Eborū Recordator hoc Majori et Comunitati ejus de gratitudinis ergo dedit, 1679." On one side of the cup is a large shield with the arms of the city of York, and inscribed, "Regilt in 1772 by Charles Turner, Esq.,

the present LORD MAYOR, and one of the Representatives of the CITY of YORK, and great grandson to the DONOR." On the other side is a shield with the arms of Turner of Kirkleatham, viz. argent on a cross sable 5 fers-de-moulin of the field. The cover, repoussé like the rest, is surmounted by the crest of Turner, a lion passant guardant, holding in his dexter paw a fer-de-moulin, on a torse evidently of earlier date. Charles Turner, M.P. for York from 1768 to 1783, the year of his death, was created a baronet in 1782; the title expired with his son in 1810.

CORPORATION OF YORK.

Nos. 5,686 & 5,687. A pair of silver collars of office, each chain is 2 ft. 3 in. long, the links consisting of lions passant guardant, and sustaining a large shield with the arms of the city of York, $3\frac{1}{2}$ in. square, from which is suspended a smaller shield of the same arms, the former being repoussé, the latter engraved, and from which is a pendant of a lion passant guardant, inscribed "I.H. Jan. 1822." On the small shield of one collar are the letters W. T. I. G.

CORPORATION OF YORK.

No. 5,688. A cap of maintenance, given by Richard II.; of crimson velvet, bound and banded with gold lace, and having a gold tassel; the cap is looped up on one side with a silver filigree button, which has been jewelled. The crown of the hat is folded into shape.

CORPORATION OF YORK.

No. 5,689. A silver tobacco box, of oval shape, $5\frac{3}{4}$ in. and $4\frac{3}{4}$ in. diameter, and $1\frac{5}{8}$ in. deep. On the top the arms of the city of York are engraved with the inscription, "Ex dono Ricardi Etherington Armigeri 1664," also "Renewed 1716, Richard Town, Lord Mayor."

CORPORATION OF YORK.

No. 5,690. A silver punch-bowl, with a movable rim; 12 in. diameter, $10\frac{1}{2}$ in. deep; the bowl is divided by diagonal scrolls of laurel leaves into six panels, in one of which the arms of the city of York are engraved within a wreath of oak branches; in another panel is a coat of arms ermine, a lion rampant azure crowned Or, for PICKERING, crest, a lion's paw erased. Under the rim, which is scalloped and having small masks, is inscribed "This punch-bowl together with a ladle were given in the year 1722 by William Pickering, Esq., Alderman of this City." On a third panel, "This bowl renewed by order of the Mansion House Committee in the Mayoralty of Thos. Smith, Esq., 1786."

CORPORATION OF YORK.

SECTION 24.

PLATE OF ENGLISH MANUFACTURE.

By W. CHAFFERS (revised by Rev. J. BECK).

Sixteenth Century.

No. 5,723. Mazer-bowl, called the "Tokerus' bowl," made of maple wood, with a deep silver parcel-gilt rim, outside which is engraved in Lombardic capitals the following sentence, each word being divided by a figure of an ape, a dog, a pig, a stag, a huntsman, fruit, or flower:

"✝ *Be yow mere and glade and soo the Masters Tokerus do byed.*"

Inside the bowl is a medallion, with deeply cut merchant's mark of an inverted cone, from the point of which rises a cross with three crosslets; flowers engraved between. Hall-marks, leopard's head; a Roman capital R (not in a regular shield) of 1554, and a maker's mark of a sort of arrow head; the piece itself is, however, at least 50 years earlier in date. Diameter of bowl, $9\frac{5}{8}$ in. At a later period a low standing bowl or tazza has been added in an inverted position to form a stem and foot to the bowl, which originally had none; this cup is chased and engraved with cartouches, &c., and has inside a helmeted bust within a laurel wreath, outside is written in small Italic letters,

"*Non donum sed donatorem,* 1621,"

and H.E. with a merchant's mark between. This additional foot bears the usual hall-marks,* and a small black letter ℴ in a shield for 1571. Height altogether, $7\frac{3}{4}$ in.

REV. G. W. BRAIKENRIDGE.

No. 5,724. Mazer bowl, mounted, with silver-gilt rim and foot; on a boss inside is the sacred monogram, I.H.C., and round the rim these lines:

"Hold ȝowre tunge and sey ye best,
And let ȝowre neyȝbore sitte in rest;
Hoe so lustythe God to plese,
Let hys neyȝbore lyue in ese."

SIR THOMAS R. GAGE, BART.

* The usual marks are the *Leopard's head*, being the hall-mark of the Goldsmiths' Company of London, and the *Lion passant* regardant, which is the standard mark for silver plate of 11 oz. 2 dwt. in the pound troy, and for gold of 22 carats fine and 2 carats alloy. The date-mark is a letter of the alphabet changed on the 30th of May in each year.

No. 5,725. Silver-gilt low standing bowl; wide fluted stem and embossed foot; the cup is shallow and cylindrical, or straight-sided; it is ornamented with an imbricated pattern, and has round it the following inscription in Lombardic letters :—

"*Bene · dictus · Deus · Im · Dona · suis · ame;*" (*sic*).

underneath the bowl are engraved circles. Hall-marks, leopard's head crowned and Lombardic D cusped, for 1481. Height, 4 in.; diameter, $4\frac{3}{4}$ in. H. DURLACHER, ESQ.

No. 5,726. Old English silver spoon, with fluted knob on the stem. Usual hall-marks and Lombardic D without a shield of 1521. J. RAINEY, ESQ.

No. 5,727. Silver-gilt cup or chalice; plain cylindrical sides, a flat-rayed button on the stem, moulded foot, and egg and tongue border. Usual hall-marks and small black letter i of 1566. Height, 7 in. J. P. DEXTER, ESQ.

No. 5,728. Brown stoneware jug, mounted in silver-gilt as a tankard; engraved neck-band of interlaced straps; the cover repoussé with lions' heads and fruit, surmounted by a flat-rayed button and baluster; purchase formed of two acorns; the foot of upright strawberry leaves and a guilloche border. Usual hall-marks and small black letter m, for 1569; the maker's cypher I.R. Height, $8\frac{7}{8}$ in.
E. A. SANFORD, ESQ.

No. 5,729. Stoneware jug, of mottled brown glaze, mounted in silver-gilt, as before; the neck-band engraved with interlaced scrolls; the cover repoussé with lions' heads and fruit; the purchase of two acorns; surmounted by a flat-rayed button and small baluster; round the foot is a border of upright strawberry leaves and a gadrooned edge. Usual hall-marks and small black letter m of 1569. Height, 9 in. J. TOOVEY, ESQ.

No. 5,730. Brown mottled jug, mounted in silver-gilt; the band round the neck engraved with an owl and parrots, the cover repoussé with birds, a female mask on the purchase, and raised bust on the handle, surmounted by a fluted button and small baluster; the foot has upright leaves and gadrooned border. Usual hall-marks, with a small black letter o for 1571, and N with S interlaced. Height, $8\frac{1}{2}$ in. J. P. DEXTER, ESQ.

Nos. 5,731 & 5,732. Plain straight-sided chalice and paten, with an engraved belt. Usual hall-marks, and small black letter o for 1571 Height together, $8\frac{1}{2}$ in.
J. DUNN GARDNER, ESQ.

No. 5,733. Early English earthenware jug of imitation tortoiseshell ware, fluted body, richly mounted in silver-

gilt; it is enclosed by four upright bands of terminal satyrs, the neckband engraved with interlaced straps and raised cherubs' heads, below which is a narrow engraved band with projecting lions' heads. The cover and foot repoussé with cartouches of lions' heads and fruit, a flat-rayed button at top and small knob; the purchase is in form of a cherub, and the handle has a figure of Pan carrying a basket of flowers on his head; above is engraved the cipher H.R. within a star. Usual hall-marks, and small black letter for 1572. Height, $7\frac{7}{8}$ in. H. Magniac, Esq.

No. 5,734. Silver tankard, cylindrical, but tapering slightly towards the top, engraved with interlaced straps, flowers, and scrolls; it has two raised gadrooned belts round the drum, with raised medallions of female heads between. The cover is chased with cartouches and flowers, surmounted by a flat-rayed button and small baluster knob. Usual hall-marks, and a small black letter for 1573; maker's mark, a crab. Height, $7\frac{1}{2}$ in. H. Durlacher, Esq.

Nos. 5,735 & 5,736. Silver chalice and paten, with engraved running pattern round the centre. Usual hall-marks, and black letter small for 1573. Height, $6\frac{1}{2}$ in.
J. Rainey, Esq.

No. 5,737. Sacramental cup and paten, with engraved belt round the centre, bossed stem and round foot. Dated on the top 1574. Usual hall-marks, small black letter for 1573–4. Height, $7\frac{3}{4}$ in. J. Rainey, Esq.

No. 5,738. Silver-gilt tankard, straight sides, tapering towards the top, with two chased belts of egg and tongue ornament, and another round the cover; engraved interlaced bands on the drum, with flowers between, and three raised medallions of female heads, repoussé cartouches, lions' heads, and fruit on the cover and foot, rayed button at top and baluster knob. The purchase is a crowned lion's head and grotesque shield. Usual hall-marks, with small black letter for 1574; maker's mark, C.L., and a halberd between. The Ashmolean Museum.

Nos. 5,739 & 5,740. Silver chalice and paten, with engraved running pattern as before. Date, small black-letter of 1576. Height, 8 in. J. Rainey, Esq.

No. 5,741. Brown stoneware jug in silver-gilt mounts, with cartouche ornaments and fruit, the cover surmounted by a lion sejant holding a shield; the purchase is a winged syren holding a cornucopia. Usual hall-marks, and small black letter for 1577; the maker's initials, two C's. Height, $9\frac{3}{4}$ in. H. Durlacher, Esq.

No. 5,742. Silver-gilt tankard, widening towards the base, engraved ornaments and repoussé shields with fruit

and flowers on the drum, flat button top with pear-shaped boss; the purchase is a winged mermaid holding a basket of fruit. Four marks, leopard's head, lion passant, Roman capital "A" for 1578, and E. S. maker's initials. Height, 8 in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,743. Silver-gilt bell-shaped cup and cover; the cup engraved with scrolls, three raised masks and winged animals; the stem, cover, and foot repoussé with masks and fruit, egg and tongue border, three scrolls on the stem, and mask boss; the cover is surmounted with a flat-rayed button and baluster knob. Usual hall-marks, and Roman capital A for 1578. Height, 9¾ in. W. COSIER, ESQ.

No. 5,744. Silver-gilt tazza, plain outside; in the centre is a repoussé helmeted head and engraved borders; chased stem of cartouches, and a foot with flowers, egg and tongue border. Usual hall-marks, with Roman capital B of 1579, maker's mark H. C. and a hammer and vice as No. 5,748. Height, 5 in.; diameter, 6 in.

H.R.H. THE DUKE OF CAMBRIDGE.

No. 5,745. Silver-gilt cup, in form of a "Pelican in her piety," with her young ones standing in a nest of wicker-work. The cover opens at the wings; the stem is ornamented in repoussé work with masks and three detached scrolls; the foot with hunting scenes, and egg and tongue borders. Usual hall-marks, with Roman capital B of 1579; maker's mark, a bird. Height, 15½ in.

SIR STEPHEN GLYNNE, BART.

Nos. 5,746 & 5,747. Silver-gilt rose-water ewer and salver. English manufacture. 16th century.

The neck and body of this remarkable ewer are formed of four broad rings or cylinders of oriental agate, cut out of the solid, with silver-gilt bands between, repoussé with terminal figures, horses, masks and fruit; at the top of the vase are tritons and dolphins in cartouches, snails shells, fruit, and flowers; on the bottom are depicted masks, a lobster, bird, tortoise, &c. The mounts are connected by four projecting female terminal figures with feathers on their heads, ending in scrolls. The handle is formed by the head and body of a warrior, and terminates in twisted serpents' tails. On the back of the warrior is a large snail with a smaller snail on the top of its shell; under the lip a female mask. The circular foot is repoussé with lions' claws, masks, and fruit between, with a boss of four projecting eagles' heads. The hall-marks are, the leopard's head, lion passant; maker's mark of trefoils and Roman capital B for 1579. Height, 15¾ in.

The salver, in silver-gilt, is circular, 18 in. in diameter. On the border are inserted eight oval pieces of agate, with re-

poussé masks, birds, sea-horses, fruit, and flowers. The sunk centre has a raised boss, in which is also a circular piece of agate; eight oval agates surround it. The whole field is filled with repoussé scrolls, arabesques of birds, winged figures, &c., the centre ornaments being a shrimp, lobster, dolphin, and tortoise. It has the same hall-marks as the ewer, except the letter indicating the date, which is a Roman capital D, denoting the year 1581.

THE DUKE OF RUTLAND.

No. 5,748. Silver-gilt cup and cover, engraved shells and fluted base, baluster stem with escaloped belts, the foot and cover chased with flowers, egg and tongue borders, the cover surmounted by a flat-rayed button, (frequently seen on mounts of this period), and a baluster-shaped knob. Usual hall-marks, with Roman capital C of 1580; and the maker's H.C., a hammer and vice. Height, 12 in.

J. W. BRETT, ESQ.

No. 5,749. Silver-gilt salt-cellar, in the form of an altar or pedestal, projecting moulded top and bottom, the piece is covered with repoussé ornaments of lions' heads, flowers, and strap-work, borders of small cross-shaped ornamentation, &c.; the cover is also repoussé with three detached scrolls supporting a figure of Mars. Four marks, leopard's head, lion passant, Roman capital D for 1581; and R.M., the maker's initials. Height, 11 in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,750. Brown stoneware jug, mounted in silver-gilt, the cover and foot repoussé with cartouches, fruit, and flowers; the neck of a cross pattern, and purchase of two acorns; the cover is surmounted by a lion sejant. Usual hall-marks and Roman D of 1581; maker's initial, the letter B, with a pellet in each of its spaces. Height, 9⅞ in.

T. M. WHITEHEAD, ESQ.

No. 5,751. Square silver-gilt salt cellar, projecting top and base of repoussé lions' heads in scroll borders and flowers, standing on four ball feet; the cover is also repoussé and on the lower flat part engraved with a trefoil and diagonal pattern, it is surmounted by a bearded nude figure holding a spear and shield. Marks, leopard's head, lion passant; Roman capital "F" for 1583, and a tree the maker's sign. Height, 11 in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,752. Brown mottled stoneware jug, with six portrait busts of emperors under arcades supported on twisted columns, a band of leaves round the centre, fluted pattern above and below, mounted in silver gilt as a tankard, the cover band and foot, repoussé with cartouche ornaments and flowers, the purchase is a winged syren holding a

cornucopia. Usual hall-marks with Roman capital G of 1584; maker's initial, the letter B, with a pellet in each of its spaces. Height, 8½ in. A. W. FRANKS, ESQ.

No. 5,753. Chinese porcelain vase or ewer of octagonal form, painted with blue figures and flowers, the handle and spout are mounted in silver-gilt, with chased flowers, masks, and birds. Usual hall-marks, with Roman capital H of 1558, and maker's mark, three trefoil leaves. Height, 9½ in.
MESSRS. FARRER.

No. 5,754. Ostrich-egg cup, mounted in silver-gilt, enclosed by four upright bands, on which are bearded terminal figures, masks below, plain baluster stem, round foot with two egg and tongue borders; the cover is moulded, and has a baluster knob. Usual hall-marks, and Roman capital L for 1588; maker's mark, a flower. Height, 13¾ in.
THE EARL OF HOME.

No. 5,755. Silver-gilt cup, plain outside, engraved within in scrolls, and on the foot egg and tongue border; baluster stem. Date-mark, Roman capital P for 1592. Height, 5½ in.
J. P. DEXTER, ESQ.

No. 5,756. A tazza or low cup, resting on three scrolls, engraved bowl, and repoussé cartouches and flowers on the foot. Usual hall-marks, and Roman capital Q for 1593. Height, 5 in. J. P. DEXTER, ESQ.

No. 5,757. Plain mottled brown stoneware jug, mounted in silver-gilt as a tankard, with cartouche ornaments and flowers, a cross pattern on the neckband; the purchase is a winged syren holding a cornucopia. Usual hall-marks and Roman capital R of 1594; maker, C.B. Height, 8¾ in.
HUGH OWEN, ESQ.

No. 5,758. Brown jug of English stoneware, with raised ornaments of masks and scrolls round the neck; in centre, the royal arms of England as borne by Queen Elizabeth, encircled by the garter, and surmounted by a high arched crown; on one side a double or Tudor rose crowned with I. and E., and the date 1576; on the other the letters E.R., crowned, and 1576 repeated, and small letters I. and E. underneath; mounted in plain silver, with four vertical supports, a mask purchase, and flat-rayed button at top, upright strawberry leaf border on the foot. The punched marks are a rose and fleur-de-lys, conjoined. Maker's initials, C.K.; and a Roman capital R, which probably refers to the date 1594, when it was mounted. Height, 7½ in. S. ADDINGTON, ESQ.

No. 5,759. Silver-gilt tazza ornamented with concentric rings of punched bosses decreasing in size towards the centre, in which is a swan; baluster stem, and circular foot,

with egg and tongue border. Usual hall-marks and Lombardic B of 1599. Height, 6 in,; diameter, 7⅛ in.

C. OCTAVIUS MORGAN, ESQ., M.P.

No. 5,760. Deep silver-gilt dish, with raised centre, containing an enamelled coat of arms, with numerous quarterings; round the centre and on the border are repoussé cartouches of dolphins, flowers, and fruit; engraved masks, scrolls, &c. between. Usual hall-marks, with Lombardic B of 1599. Diameter, 19⅜ in.

The ewer belonging to this plateau was, with other family plate, plundered by the soldiers of the parliamentary army in the civil war *temp.* Charles I.

LORD DELAMERE.

No. 5,761. Drinking horn mounted with silver ends fitting into a band, which is supported by a silver dragon and a greyhound on an oval stand, repoussé with flowers, snails, &c. The history of the horn is thus stated: "David ap Evan, son of Roderick the Great, lived at Llwyndafydd in Llandisiliogogo. He entertained Henry Earl of Richmond, with his men, in his expedition against Richard III., for which he was rewarded by the said earl with several presents; amongst them a drinking horn, which was since presented to Richard Earl of Carberry, and is at present, 1726, at Golden Grove." THE EARL OF CAWDOR.

No. 5,762. Mottled brown stoneware jug, mounted in silver-gilt, with repoussé cartouches of lions' heads, masks, and fruit round the neck-band crosses, with flowers in the angles; the purchase is in form of a female bust, the cover surmounted by a small knob. English, circa 1580. Height, 9⅛ in. THE DUKE OF HAMILTON.

No. 5,763. Brown mottled jug, mounted in silver-gilt, as a tankard, with repoussé lions' heads in cartouches, and flowers; round the neck are female masks and large crosses, with fruit in the angles, cherub purchase, the cover surmounted by a flat-rayed button and a lion sejant; on the handle is the date 1595. There are four hall-marks: 1st, ESTON; 2nd, C on a shield; 3rd, a crowned saltire and two pellets; 4th, a black-letter small g, on a shield. Height, 9½ in. W. COSIER, ESQ.

No. 5,764. Brown stoneware jug, mounted in silver-gilt, with engraved band round the neck of interlaced straps and leaves; the cover and foot repoussé, with cartouches, lions' heads, and fruit; the purchase formed of a lion's head, a flat-rayed button on the top, and small baluster; on the handle I.C. and a merchant's mark. English, circa 1580. Height, 9⅜ in. W. COSIER, ESQ.

No. 5,765. Plain black polished cocoa-nut cup, mounted in silver-gilt, with four upright bands, pearled edges, an emerald and two garnet cabochons set in the centre of three of them, and to the fourth the handle is attached, which reaches to the rim of a broad silver band finely engraved with arabesque scrolls and leaves; in the centre is a coat of arms (a chevron between nine cloves or ermine spots) and W.N.; on one side of the band is a woman and a scroll above, on which is written,

"*Memento mori, E.N.,*"

and on the other a man holding a flag, on which is

"*Feare God, T.N.;*"

both of these figures are in the costume of the end of the 16th century. On the handle is a ribbon inscribed,

"*Rather death then falce of faith, A.N.*"

The cover and foot are repoussé with scenes from the history of the Prodigal Son, divided by groups of fruit and interlaced borders, very finely executed; round the plain edge of the cover is engraved in abbreviated words,

"*The greatest treasur that one the earth to mortal man is lent, is modyrat welth to norish lyfe if man can be content.*"

The cover is surmounted by a flat rayed-button and small open scroll and acorn knob; the stem is formed of three scrolls with a boss in the centre, open leaves between, egg and tongue border round the foot, which rests on the fore parts of three winged horses. English work, circa 1580. This beautiful piece was probably made in the city of Bristol, where it was purchased from a silversmith a few years ago, having previously been from time immemorial in the possession of an old family of that city. Height, $9\frac{1}{2}$ in. H. DURLACHER, ESQ.

No. 5,766. Silver-gilt cylindrical salt-cellar, with plain body, corded belts at top and bottom, wide foot, on three ball and claw feet, bell-shaped cover, with a button at top, surmounted by an armed figure holding a spear; on the drum is a pounced cypher of AR under an Imperial crown. Date circa 1550, with hall-mark of a spread eagle, &c. Height, $14\frac{1}{4}$ in. LORD WILLOUGHBY DE ERESBY.

No. 5,767. Small silver flask, flattened oval body and narrow neck, screw stopper; ornamented in repoussé with strap-work and flowers, a chain attached by loops at the sides, a crest of a griffin's head in the centre, on fluted stem and gadrooned foot. Circa 1560–70. Height, $4\frac{1}{2}$ in.
W. MASKELL, ESQ.

No. 5,768. Small silver cup, with two handles, engraved with a coat of arms and a representation of a sea-fight, inscribed,—

"*This cup was taken up by Col. Phipps at his fishing for a wrack of the ever-memorable Spanish Armada, defeated under the glorious conduct of Queen Elizabeth;*"

at the bottom is a Spanish hall-mark. Height, $1\frac{7}{8}$ in.
J. P. DEXTER, ESQ.

No. 5,769. Six silver spoons from a set of twelve, with plain quadrangular stems cut off obliquely at the ends; upon a thirteenth, which was broken, was a Gothic letter G. All these spoons were found tied up in fragments of linen by some labourers whilst draining in the parish of South Perrott, Dorset, in the year 1850. W. MASKELL, ESQ.

No. 5,770. Candlestick, formed of five pieces of rock crystal, mounted in silver; the lowest piece is pyramidal with silver octagonal stand, egg and tongue border, on four claw and ball feet; above this are four figures of satyrs, supporting a quadrangular piece of crystal and two eagles, with small sphinx ornaments between, over which passes a crystal beam, at each end of which is a perforated silver sconce, and a small sphinx ornament in the centre. Fine English work of the second half of the 16th century. Height, $9\frac{3}{4}$ in. E. A. SANFORD, ESQ.

Seventeenth Century.

No. 5,771. Silver-gilt cup, engraved with grapes and flowers in compartments, baluster stem and small round foot, neat gadrooned moulding. Usual hall-marks and Lombardic D of 1601. Height, $6\frac{3}{8}$ in. EARL OF DERBY.

No. 5,772. Silver-gilt oviform ewer and circular salver, repoussé with cartouches of dolphins, fruit, scrolls, roses and daisies; in the centre of each is pounced the cipher AR, under an imperial crown, as on the preceding salt-cellar. Usual hall-marks and Lombardic F of 1603. Height of ewer, $15\frac{1}{2}$ in.; diameter of salver, 19 in.
LADY WILLOUGHBY DE ERESBY.

No. 5,773. Silver-gilt globular cup and cover, engraved with roses and thistles, on long baluster stem; engraved acorns on the foot, and egg and tongue border; the cover surmounted by a flat escalloped button and baluster knob. Usual hall-marks and Lombardic G of 1604; maker's mark, a bear and I.H. Height, $12\frac{3}{8}$ in.
LORD WILLOUGHBY DE ERESBY.

No. 5,774. Silver-gilt covered cup, engraved with scrolls on a tall baluster stem, gadroon edged foot with thistle and

pomegranates, the cover surmounted by a baluster knob. Usual hall-marks and Lombardic G of 1604; maker's mark, a bear with I.H. above. Height, 12¼ in.

LORD WILLOUGHBY DE ERESBY.

No. 5,775. Large standing cup and cover, embossed with pomegranates and leaves, on baluster stem, with three detached scrolls and long bell-shaped foot, the cover surmounted by a triangular obelisk and scrolls. Usual hall-marks and Lombardic H for 1605. Height, 25 in.

BARON MAYER DE ROTHSCHILD, M.P.

No. 5,776. Silver-gilt cup, ornamented with punched lozenges and plain vertical divisions, baluster stem, and round foot. Date mark, Lombardic I. for 1606. Height, 5½ in. SIR T. W. HOLBURNE, BART.

No. 5,777. Silver-gilt salt-cellar, in form of a square temple of four Corinthian columns, on the top of which is a shallow cavity for the salt; between the four columns is a broad cylindrical shaft, chased with an imbricated pattern domed at top and bottom; on the foot are borders of egg and arrow decoration, resting on four griffins. The cover is square at the lower part, and has at each angle open pinnacles; it then takes a dome shape or circular form, and finishes at top with a shell on four dolphin scrolls. Usual hall-marks, with Lombardic capital I for 1606; maker's mark, an M, or double triangle. Height. 12¼ in.

R. NEVILLE GRENVILLE, ESQ.

No. 5,778. Silver-gilt spice-box, of conical form, engraved with cartouches, enclosing daisies and leaves between, opening in the centre with a circular cavity; above this is another opening with smaller cavity, and on the top is a perforated ball, a small spike on the end; it rests on four claw and ball feet. Usual hall-marks and Lombardic Q for 1613; maker's mark, a bow between the letters I.T. Height, 10¼ in. SIR T. W. HOLBURNE, BART.

No. 5,779. Silver-gilt salver, of hexagonal escalloped form, repoussé in centre with Alexander in the tent of Darius; scroll borders and gadroon edges. Usual hall-marks and Lombardic T for 1616; maker's mark, a trefoil leaf. Diameter, 21½ in. SIR T. W. HOLBURNE, BART.

No. 5,780. Silver-gilt dish, sunk centre, inscribed round the border,

"*The dishes of the Archduke, gotten at the Battel of Newporte;*"

and four shields of arms enclosed in wreaths. In the centre

is a coat of arms, surmounted by a viscount's coronet, inscribed,

"*Taken by the Lord Viscount Wimbaldon in the year* 1600."

Usual hall-marks and Lombardic T of 1616; maker's initials, I.A. Diameter, 14¾ in. CHARLES WINN, ESQ.

No. 5,781. Silver beaker, engraved with roses, thistles, and pomegranates. Dated 1619. The date mark is the Lombardic V of 1617. Height, 6 in. J. P. DEXTER, ESQ.

Nos. 5,782 & 5,783. Pair of silver-gilt tankards, cylindrical and plain, with covers, engraved in front with coats of arms; inside the foot is inscribed,

"*Richard Wyatt, Citizen and Carpenter of London in the yeare* 1619."

Usual hall-marks and Italic *d* for 1621; maker, I. C. Height, 7 in. W. COSIER, ESQ.

No. 5,784. Silver-gilt standing cup, repoussé with large leaves, supported on baluster stem and long bell-shaped foot; on the rim is pounced,

"*Mr. Richard Chester his guift being Mr of the Corporacion in Año Dño* 1615."

Four hall-marks, leopard's head, lion passant, Italic small *h* (1625), and T. F. VISCOUNT CLIFDEN.

Nos. 5,785 & 5,786. Two plain silver cups, baluster stems; one of them is inscribed,

"*The gift of John Harris with a fellowe to this bole, elected Master of the Company of Taylers July I.* 1639 *to the Maior Bailiffes and Comunaltie of the cittie of Oxon for the use of the Master and Wardens the Company of Taylers.*"

Usual hall-marks and court-hand B for 1639. Height, 4½ in. J. DUNN GARDNER, ESQ.

No. 5,787. A silver-gilt standing cup and cover, repoussé with large flowers and an earl's coronet, baluster stem with three detached scrolls, long bell-shaped foot, the cover surmounted by a pierced triangular obelisk resting on three scrolls. Four hall-marks, leopard's head, lion passant, court-hand D (1641), and R.M. Height, 17½ in.

VISCOUNT CLIFDEN.

No. 5,788. Silver-gilt covered cup of dodecagonal form, round foot, plain, with two handles, canopy-shaped cover surmounted by a knob; on the cover is a pounced crest of a stag's head holding an acorn in his mouth with a marquis' coronet above; on the cup is the following coat of arms: a chevron between three fleurs-de-lys impaling paly of six, over all a bend. The arms of Lord Fauconberg.

This cup is traditionally stated to have been given by

Oliver Cromwell to his daughter on her marriage with Lord Fauconberg. Usual hall-marks and court-hand P of 1652 ; maker's initials, E. S. Height, $8\frac{1}{2}$ in.

PAUL BUTLER, ESQ.

No. 5,789. Silver-gilt ladle, with long square stem and round bowl ; at the end is an armed soldier with spear and shield. Usual hall-marks and court-hand Q of 1653.

SIR T. W. HOLBURNE, BART.

No. 5,790. Plain cylindrical tankard with broad foot. Usual hall-marks and court-hand S for 1655.

J. DUNN GARDNER, ESQ.

No. 5,791. Silver standing cup, granulated pattern on the body, plain edge ; inscribed :—

"*The gift of Christopher Pym upon his admission to the place of clerke of this Company*" (Blacksmiths).

On the front are engraved the arms of the Blacksmith's Company of London, supported by a figure of Vulcan clad in a helmet and cuirass, about to strike with a crowned hammer on an anvil which is before him ; inscribed :—

"By hammer and hand ;
All arts do stand."

Usual hall-marks, and court-hand S for 1655 ; maker's initials, I. W. Height, $11\frac{3}{8}$ in. From the Bernal collection.

J. P. DEXTER, ESQ.

No. 5,792. Silver funnel, plain, with English hall-mark for 1661, black letter D. J. P. DEXTER, ESQ.

No. 5,793. Silver tazza on plain foot, with wide border of large repoussé flowers and an eagle, hound, fox, and peacock, plain centre. Diameter, $16\frac{1}{8}$ in. ; height, 4 in. Usual hall-marks, and black letter capital E for 1662.

EARL OF HOME.

No. 5,794. Silver-gilt circular salver repoussé in high relief ; in the centre is the double rose under a crown, round which are four panels of the Labours of Hercules, viz., subduing the Hydra, Cerberus, Nemæan lion, and Erythræan boar ; on the rim are four trophies of arms and masks. Weight, 108 ozs. ; diameter, 21 in. Marks, leopard's head, lion passant, and black letter E. for 1662.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,795. Small cup with large chased leaves on a foot. Date mark, black letter capital G of 1664. Height, $3\frac{5}{8}$ in. PAUL BUTLER, ESQ.

No. 5,796. Covered cup, in fine gold, plain body with two scroll handles, the cover has a ring of a coiled serpent ; it is also engraved with scroll-work, and the crest of a greyhound. Hall-marks, leopard's head, lion passant, black letter Q for 1673, and I. N. Height, $3\frac{3}{4}$ in. ; diameter, $4\frac{7}{8}$ in. J. W. WALROND, ESQ.

Nos. 5,797 & 5,798. Two spherical drinking cups, matted surface, plain edges, fitting into each other. Hall date, black letter R of 1674. W. B. STOPFORD, ESQ.

No. 5,799. Silver two-handled cup, plain, with flat appliqué leaves at bottom and corded belt. The cover has three projecting scrolls, forming also a stand; round the side is inscribed,

"*This cup and cover the gift of Sir John Cutler, Knight and Baronett, to his cozen, Mr. Robert Lush, and to Charles Lush, his son, and the heires of Charles for ever.*"

Usual hall-marks, with large black letter R. for 1674 maker, I.N. Height, 6 in.; diameter, 6½ in.

PAUL BUTLER, ESQ.

No. 5,800. Set of three silver sugar castors, with chased borders. Usual hall-marks, black letter S for 1675, and maker, R.A., with a figure of victory. Height, 7 in. and 5 in. JOHN RAINEY, ESQ.

Nos. 5,801 & 5,802. Two cups of hemispherical form, fitting into each other at the mouth; matted surface. Date-mark, black letter V for 1677. Height together, 4½ in.

J. P. DEXTER, ESQ.

No. 5,803. Low silver two-handled cup, chased with broad leaf pattern, corded handles. Usual hall-marks, and small black letter a for 1678. Diameter, 2¾ in.

J. P. DEXTER, ESQ.

No. 5,804. Silver ladle, with long stem, plain, cut off obliquely at the end. Date-mark, small black letter b of 1679. Length, 15 in. J. P. DEXTER, ESQ

No. 5,805. Silver cylindrical tankard, with large repoussé flowers. Date-mark, black letter small b for 1679.

J. RAINEY, ESQ.

No. 5,806. Large silver ice cistern, the rim and border inside repoussé with scrolls, fluted on the lower part; the handles are formed of peacocks with their tails spread (the Rutland crest), resting on four lion's claws and balls. The arms of John, 10th Earl of Rutland, are engraved inside, supported by a stag and an unicorn. Weight, about 2,000 ounces. Hall-marks, leopard's head, lion passant, black letter small b for 1681; maker's initials, R.L. Length, 4 ft.; width, 3 ft. 3 in.; height, 1 ft. 6¾ in.

THE DUKE OF RUTLAND.

No. 5,807. Silver-gilt tankard, repoussé with a portrait of Queen Elizabeth, and two military figures; on the cover is a bust of Cecil, Lord Burleigh. It bears the hall-mark of the year 1682. Height, 6½ in.

SIR T. W. HOLBURNE, BART.

No. 5,808. Silver tazza on foot, in the centre are reclining figures of Jupiter, Diana, and two other deities; the border is of rich floriated scroll-work. Hall-marks, leopard's head, lion passant, W.F., and small old English letter f for 1683. Height, $2\frac{3}{4}$ in.; diameter, $11\frac{1}{2}$ in.

SIR W. C. TREVELYAN, BART.

No. 5,809. Silver-gilt covered bowl, with two handles, engraved and pounced with Chinese figures, birds, vases, trees, &c., surmounted by an open-work leaf knob. Usual marks, and small black letter g of 1684; maker, I.I. and lis. Height, $7\frac{1}{4}$ in; diameter, $6\frac{3}{4}$ in.

SIR T. W. HOLBURNE, BART.

No. 5,810. Circular salver, with plain moulded border, engraved with Chinese figures at a fountain. Usual hall-marks, and small black letter l for 1688.

J. P. DEXTER, ESQ.

Nos. 5,811 & 5,812. Pair of parcel-gilt pillar candlesticks, octagonal feet; on a shield in front are the letters B.I.E. Date, 1606. Height, $8\frac{1}{2}$ in. W. MASKELL, ESQ.

No. 5,813. Silver tankard, supported on a foot; the cover in form of a helmet; the purchase of three feathers; the body of the piece repoussé with trophies of arms and festoons. Four marks, leopard's head, lion passant; small black letter n for 1690; maker's initials, G.G. Height, $11\frac{1}{4}$ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 5,814. Silver tazza, repoussé with a rose in the centre, and leaves, escalloped edge; two handles at the sides. Hall-date, small black letter n 1690. J. RAINEY, ESQ.

No. 5,815. Silver cup, or salt-cellar, with dome centre, raised as high as the edge, inscribed outside,

"*Richard Deeble, Plymouth*, 1724."

Hall-mark, the letter s for 1695. Diameter, $4\frac{1}{2}$ in.

PERCY DOYLE, ESQ.

No. 5,816. A pair of silver-gilt fire-dogs, the pedestals scroll shaped, repoussé with foliage and festoons of oak leaves and acorns, each piece surmounted by a boy holding a basket of fruit, standing on a pedestal, in front a medallion, with W.R. in cipher, crowned (William III.) Usual hall-marks; an old English small f for 1696; maker's cipher M.A. From Hampton Court. Height, $16\frac{1}{2}$ in.; width, 9 in. HER MAJESTY THE QUEEN.

No. 5,817. Massive silver-gilt teapot chased with rock work, vine leaves, and grapes, and surmounted by a shell.

Hall-marks,* Britannia and court-hand a for 1697. Height, $4\frac{3}{8}$ in. SIR T. W. HOLBOURNE, BART.

No. 5,818. Silver-gilt cylindrical cup, plain, with a flat cover forming also a stand, on the top are the royal arms within the garter, and W.R., repeated on the cup, thick stem with one boss and moulded foot. Hall-marks, Britannia court-hand B of 1697. Height, 10 in.

THE DUKE OF MANCHESTER.

Nos. 5,819 & 5,820. A pair of large pricket or altar candlesticks, on tripod stands of large scrolls, supported by ball and claw feet; they are decorated with cherubs' heads in full relief and repoussé festoons of roses and cherubs; the centre of each forms a large vase with baluster stem and three projecting heads; on each side of the tripods is a shield of the royal arms of William III. Hall-mark, Britannia, and court-hand B for 1697–8; maker's initials D.B.; E. above and A. below. Height, 3 ft. 1 in. THE DUKE OF MANCHESTER.

No. 5,821. Pair of silver-gilt candlesticks, chased baluster stems, octagonal feet. Hall marks, Britannia and court-hand C for 1698. REV. G. JEPSON.

No. 5,822. A collection of twelve silver porringers, with concave and convex flutings, and corded bands, each with two handles. Of English make, from 1684 to 1721.

R. TEMPLE FRERE, ESQ., M.D.

No. 5,823. Silver-gilt ewer and salver, the ewer of plain hexagonal form with scroll handle and escalloped edge. The salver divided into twelve escallops; in the centre of the salver is a shield of arms surmounted by a crown and E.R., supported by two lions crowned. It is inscribed as follows:—

"*This dish and ewer, in form of the white and red rose, belonged to Elizabeth, daughter of James VI. King of Scotland and I. of England, married to Frederick, Elector Palatine, and afterwards King of Bohemia, by whom she had a daughter Sophia, married to Ernestus, Elector of Hanover, the representative of the house of Brunswick, Hanover, Lunenburg, Wolfenbuttel, Zell, &c., &c., and by whom she had a son George, who upon the death of Queen Anne in* 1714, *succeeded to the crown of Great Britain.*"

Description of the arms engraved in the centre of dish:—

1. Bohemia; a lion rampant, double queued ar.

* At this period the quality of silver was by Act of Parliament improved to a standard of 11 oz. 10 dwt. in the pound troy; this change is denoted by the stamps of a figure of Britannia and a lion's head erased instead of the leopard's head and lion passant. This Act was in force from March 1697 to June 1720.

2. Palatine of the Rhine ; Fusilly bendy sinister, ar. and az. ; in dexter a lion rampant ar. langued and armed gu. ; in base a mound or, for the dignity of High Steward of the Empire.
3. Silesia ; an eagle displayed sa. crowned of the field, charged on the breast with a crescent, the points terminating like a trefoil ar.
4. Moravia ; an eagle displayed chequey, ar. and gu.
5. Lower Losatia ; a wall or, masoned sa. impaling,
6. Upper Losatia ; ar. an ox passant gu. collared and belled or. impaling France and England quarterly with Scotland and Ireland.

Height of ewer, 10¾ in. ; diameter of salver, 21¼ in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 5,824. Silver hemispherical cup on long baluster stem, round fluted foot, egg and arrow border, the cup is ornamented with a punched diamond pattern pearled edge ; round the rim is the following distich :—

" From Mendep I was brought,
Out of a leden mine ;
In Bristol I was wrought,
And now am silvar fine."

Date circa 1600. Height, 6¼ in.

SIR A. H. ELTON, BART.

No. 5,825. Large silver fountain, the body ornamented with curved concave flutings, the broad base and cover of convex flutings, handles on the lower part, double twisted, scrolled inwards towards the centre ; the cover surmounted by a tower, from the battlements of which issues a demi lion ducally crowned, holding a grenade in his paws (the crest of Chesterfield), at the lower part is a tap in form of a griffin's head, and the crest as before, on a round foot. Weight with the cover, 2,462 ozs. Height, 4 ft. 4 in. ; width at the handles, 2 ft. 6 in.

THE EARL OF CHESTERFIELD.

No. 5,826. A silver cistern to correspond, with fluted sides and lions sejant holding the handles in their paws, the piece rests on four claw feet. Weight, 1,084 ounces. Length, 3 ft. 8¾ in. ; width, 2 ft. 7 in. ; height, 1 ft. 4 in.

Both these pieces are engraved with the arms of the Earls of Chesterfield. The only stamp upon them is the maker's name, I. C. THE EARL OF CHESTERFIELD.

No. 5,827. Silver parcel-gilt crucifix, plain gilt limbs to the cross, and tablet with I.N.R.I. and a star ; silver figure of the Saviour ; on a quadrangular stand with two saints, skull and cross-bones, open-work border. 16th or 17th century. Height, 14 in. SIR R. THROCKMORTON, BART.

No. 5,828 to 5,830. Three parcel-gilt apostle spoons, of English make. 17th century.

R. TEMPLE FRERE, ESQ., M.D.

No. 5,831 to 5,835. Five parcel-gilt spoons, of English make, with baluster and flat button ends. 17th century.

MISS CROMPTON.

No. 5,836 to 5,845. Ten parcel-gilt apostle spoons, of English make, chiefly of the 17th century; 1630 to 1690.

G. H. HEAD, ESQ.

No. 5,846 to 5,851. Six silver-gilt spoons, with saints on the stems. English make, 17th century. G. H. HEAD, ESQ.

Nos. 5,852 & 5,853. A pair of silver candlesticks, the stems chased with scrolls, formed of reversed cane heads, said to have been those of the running footmen of Charles I. Height, $4\frac{3}{8}$ in. H. DANBY SEYMOUR, ESQ., M.P.

No. 5,854. Blue china-bowl, mounted in silver-gilt, supported by six vertical bands of bearded terminal figures and cherubs, with silver medallions of six signs of the zodiac, scroll handles, appliqué ornaments on the foot, with medallions of the other six signs of the zodiac, round the bottom of the bowl is a band of roses and fleurs-de-lys alternately. First half of 17th century. Height, $10\frac{1}{2}$ in. diameter, 15 in. W. B. STOPFORD, ESQ.

No. 5,855. Silver-gilt peg tankard, repoussé with the arms of England and two figures of Fame, cupids and dolphins on the cover, surmounted by a female figure pouring wine from a vase into a cup; the purchase is a large ship of three masts. Height, $10\frac{1}{2}$ in.

SIR T. W. HOLBURNE, BART.

No. 5,856. Chocolate cup and cover, in fine gold, with three helmets to form a stand, engraved or pounced with Chinese figures, vases, flowers, &c., with one handle, stamped only with the maker's name, R.L. English work, circa 1650. This cup and cover was found in the lake at Knowsley. Height, $4\frac{1}{2}$ in.; diameter, 4 in. EARL OF DERBY.

No. 5,857. Silver gadrooned pattern frame, surmounted by a cipher and ducal coronet, enclosing a piece of old Vauxhall plate looking-glass, said to be the first ever manufactured in England. Presented to Lord Brounker, President of the Royal Society. Size, 11 in. square.

E. A. SANFORD, ESQ.

No. 5,858. Silver-gilt tankard, ornamented with engraved squares, having in the centre of each a raised boss of a cluster of small pellets, a larger one on the cover; plain wide foot. English, circa 1680. Height, 7 in.

LORD DE L'ISLE AND DUDLEY.

No. 5,859. Silver double cup, in form of a woman holding another smaller cup over her head, which turns

upon a swivel; the figure wears a brocaded petticoat, her gown open in front and fastened behind her; round the small cup is written the following doggrel rhyme:—

"When riches faile, friends groe scant;
No cut to unkindness, no woe to want;"

and on the larger vessel,—

"Hands of, I pray you, handle not me,
For I am blind and you can see.
If you love me lend me not;
For fear of breaking bend me not."

17th century. Height, 6 in. LADY SOPHIA DES VŒUX.

No. 5,860. Silver-gilt two-handled cup and cover, repoussé with shells, serpents, grapes, and serpent handles entwined with the vine, a boss of goats' heads on the stem, round foot; the cover is of rock-work on which is seated a young Bacchus holding a bunch of grapes. No hall-mark. Height, 17½ in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

Nos. 5,861 & 5,862. A pair of oval shield-shaped silver-gilt sconces, each with two projecting branch lights; in one is the Judgment of Solomon, surrounded by groups of the rose, thistle, harp, and leaves, surmounted by the appliqué cipher of William and Mary crowned, a smaller crown on each side, executed in repoussé; the branches are ornamented with oak leaves. No hall-mark. Height, 20 in.; width, 14 in. HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 5,863. Silver-gilt tankard, engraved with flowers, resting on three pomegranates; the purchase is formed of two pomegranates; on the top is a coat of arms, surmounted by a leopard passant, and on the drum the royal arms; round the cover is written:—

"*Presented to His Majesty William IV. by the Lord Ducie, 19th Dec.*, 1834."

17th century. Height, 7¼ in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 5,864. "The Armada Flagon," a large and massive silver-gilt flagon of flattened oval form, in form of a pilgrim's bottle, ornamented with repoussé work. In the centre an engraved cipher of George I., supported by a winged triton and a mermaid holding festoons of flowers, masks, and shells, and lifting up a basket of flowers; two lions heads at the sides, from which hang a shell pattern link chain, which fastens on to the stopper; masks below. English work of the beginning of the 18th century. Height, 2 ft. 10 in.; width, 16 in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 5,865. Silver salt-cellar, depressed centre, with broad foot and flat top, with centre cavity for salt, and three upright scrolls, inscribed,

"*Hoc salinum et multa vasa culinaria in usum aule novi clausi reliquit ðnus Henricus duvall Redard, vicarius choralis* 1677."

LENT BY THE PRINCIPAL, SENIORS, AND VICARS CHORAL OF WELLS CATHEDRAL.

No. 5,866. Silver frame, for holding a coil of wax taper, resting on four scroll feet, the side supports of the roller repoussé with flowers; at the top is a flat spring clasp, the handles of which are in the form of birds; on the top of the pivot a cherub. Old English hall-mark, but the date is obliterated; circa 1660. Height, 9½ in. by 9 in.

LADY FELLOWS.

Nos. 5,867 & 5,868. Two circular fluted rose-water dishes, with a crest engraved in the centre of each. One of them bears the hall-mark of 1691, and was made for Dr. John Tillotson, Archbishop of Canterbury (1691–1694); the other dish belonged to a former archbishop. Diameter, 17 in.

HON. R. CURZON, jun.

No. 5,869. A larger rose-water dish, made to match the preceding, for Dr. Howley, Archbishop of Canterbury (1828–1848). Date mark, 1829. Diameter, 2 ft.

HON. R. CURZON, jun.

Nos. 5,870 & 5,871. Two oviform vases and covers, repoussé with large flowers and festoons of fruit, cupids, &c., weighing together 268 oz. Maker's initials, I.H. Circa 1680. Height, 21½ in.; diameter, 12½ in.

THE DUKE OF RUTLAND.

Nos. 5,872 & 5,873. Pair of silver two-handled cups; acanthus leaf pattern at bottom. Height, 2⅞ in.

LORD BATEMAN.

COLLECTION OF PLATE CONTRIBUTED BY THE EARL OF HOME.

Nos. 5,874 & 5,875. Pair of large silver-gilt beakers repoussé with festoons of flowers, matted ground and upright acanthus leaves on the lower part. Height, 17¾ in.

No. 5,876. A large silver-gilt beaker of the same pattern with the addition of a raised belt and border of flowers at bottom. Height, 18⅝ in.

Nos. 5,877 & 5,878. Pair of oviform jars and covers, silver-gilt, profusely ornamented in repoussé with floriated ornaments and amorini in high relief, the covers surmounted by a fir cone from the edges of which are pendent festoons. Height, 17 in.

Collection lent by the Earl of Home—*cont.*

Nos. 5,879 & 5,880. Pair of oviform jars and covers with floriated scrolls and amorini resting on stem and feet of leaves, the covers surmounted by a cluster of leaves. Height, 15¼ in.

No. 5,881. An oviform jar and cover with bold repoussé floriated ornaments on the cover is a pomegranate. Height, 15¼ in.

Nos. 5,882 & 5,883. Pair of oviform jars and covers of the same pattern and make, surmounted by pomegranates. Height, 10¾ in.

Nos. 5,884 & 5,885. Pair of oviform bottles and covers with long necks, similarly ornamented, resting on round rimmed feet. Height, 12¼ in.

No. 5,886. Silver oviform jar and cover with floriated ornaments. Height, 7 in. This vase has a stamp of I. F. and a fleur-de-lys.

No. 5,887. Silver gilt beaker, by the same goldsmith, ornamented in repoussé at top and bottom with upright leaves; in the centre is a huntsman shooting at an unicorn, accompanied by a dog, also by a wolf and hare. Height, 12⅛ in. Mark, A M. with a crown above.

This splendid collection of plate is very remarkable, not only in point of execution, but in the beauty of its drawings and chasing. The character of the plate is the free chased style of the end of the 17th century, ornamented with large leaves, fruit, and figure subjects. Notice should be taken of the bold manner in which the leaf springs from the collet of the foot, a peculiarity of the English plate of this period.

Eighteenth Century.

SERVICE OF PLATE, MADE FOR JOHN CHURCHILL, THE CELEBRATED DUKE OF MARLBOROUGH, CONTRIBUTED BY EARL SPENCER.

Nos. 5,888 & 5,889. A pair of silver flagons, plain, of flattened oval form, with long necks, in the shape of pilgrims' bottles; large curb chains pass from masks at the sides to the stoppers; engraved with the arms of Marlborough surmounted by an Earl's coronet (created by James II. in 1689). Height, 14 in.

Nos. 5,890 & 5,891. A pair of ice-pails, in massive gold, plain, cylindrical shape, with lions' heads at the sides, and drop handles; flnted spiral ornament round the bases; moulded feet and gadrooned borders. These sumptuous pieces of plate were given by Queen Anne to the Duke of Marlborough about the year 1710; they weigh respectively,

Plate made for John Duke of Marlborough, lent by Earl Spencer—*cont.*

183 oz. 13 dwt., and 181 oz. 12 dwt. No hall-marks. Height, 10½ in.; diameter, 8⅝ in.

Nos. 5,892 & 5,893. Two silver ewers, with large spouts and handles, formed of the heads and busts of female figures ending in scrolls; beaded borders round the top; fluted pattern on the lower parts, gadrooned feet. Height, 12¼ in.; weight, 62 oz. each.

Nos. 5,894 & 5,895. Two salvers, to correspond, with gadroon and shell-escalloped borders, weighing about 190 oz. each. Hall-marks on all the pieces are, court-hand F for 1701–2, Britannia, lion's head erased, and the maker's initials H.A. for Henri Auguste. Diameter, 26 in.

Nos. 5,896 & 5,897. A pair of massive silver flagons; fluted necks, the sides also ornamented with flutings and projecting scrolls to which are attached large curb chains fastening to the stoppers, gadrooned feet, weighing respectively, 322 oz. and 325 oz. Hall-mark, Britannia and court-hand F for 1701–2; maker's initials G.O., under a ducal coronet.

All these pieces are engraved with the arms of the first Duke of Marlborough, created in Dec. 1702 by Queen Anne; under a ducal coronet and on the breast of a double-headed eagle as Count of the Holy Roman Empire, with two dragons as supporters.

No. 5,898. Large silver ice cistern or wine-cooler, plain, with gadrooned edge, and a handle at each end, standing on four scroll feet. The Marlborough arms engraved inside. Weight, 1,920 ounces. Hall-marks, Britannia and court-hand F for 1701–2. Height, 17 in.; diameter, 3 ft. 8 in. by 2 ft. 11 in.

No. 5,899. Silver wine fountain, ornamented with spiral and vertical convex flutings; handles at the sides from dogs' heads, a tap at the lower part. Weight, 348 ounces. Hall-marks, Britannia, and court-hand E for 1700–1. Maker's initials, H.A., under two ermine spots, a crescent and crown above (H. Auguste). Height, 2 ft.

No. 5,900. A deep cistern to correspond; on the lower part convex flutings, gadroon border and foot; handles on each side from projecting lions' heads. Weight, 372 ounces. Same hall-marks as the preceding.

No. 5,901. Large circular salver, plain, with gadroon edge, and a shield of arms under an earl's coronet. Weight about 197 ounces. Hall-marks, leopard's head, lion passant, and old black letter E for 1662; W.H., maker. Diameter, 2 ft. 2 in.

No. 5,902. Large silver-gilt helmet-shaped ewer, with a mask on the shell under the spout, engraved with the royal arms of William III. Hall-marks, Britannia, with court-hand E for 1700. Maker's mark, H.A., two ermine spots, a crescent and crown above. (H. Auguste). Height, 12 in.
LORD WILLOUGHBY DE ERESBY.

Nos. 5,903 & 5,904. Pair of silver-gilt chocolate cups, covers, and stands, engraved with scrolls round the sides, chased leaf borders, and scroll handles ending in dolphins' heads, gadrooned borders, flower-knob on the cover. On the stands, stags and hounds are introduced among the foliage. Hall-marks, Britannia, and court-hand E for 1700; maker's initials, I.N. Height, $5\frac{1}{8}$ in. LORD CREWE.

Nos. 5,905 & 5,906. Pair of silver parcel-gilt candlesticks, with fluted stems, a shield in front, and gadrooned borders. Hall-marks, Britannia, and court-hand F, 1701. Height, $8\frac{1}{2}$ in. W. MASKELL, ESQ.

Nos. 5,907 & 5,908. Silver-gilt ewer and salver, the latter plain, with an engraved coat of arms in the centre in a lozenge, surmounted by a countess's coronet, escalloped edge, of gadroon and shell-pattern. Weight, 216 ounces 9 dwt. The ewer has a female terminal figure handle, a large shell-shaped scroll under the spout, and gadrooned borders on the stem and foot. Weight, 83 oz. 9 dwt. Hall-marks, Britannia, court-hand F for 1701; maker, W.I., two stars above, and fleur-de-lys below. Diameter, $25\frac{3}{4}$ in.; height, $13\frac{3}{4}$ in. MARQUESS OF ABERCORN.

No. 5,909. Large punch bowl or Monteith, fluted, with plain medallions on each side, escalloped rim, two handles of lions' heads, gadrooned border on the foot. Weight, 228 oz. Hall-marks, Britannia, and court-hand F for 1701.
T. M. WHITEHEAD, ESQ.

No. 5,910. Large silver-gilt helmet-shaped ewer, with female bust handle; a shell in relief under the spout, fluted base, gadrooned stem and foot, engraved in front with the royal arms, and motto

"Semper eadem."

Hall-marks, Britannia with court-hand G of 1702; maker's mark, M.E., and two sickles, a sheaf above. Height, 13 in.
LORD WILLOUGHBY DE ERESBY.

No. 5,911. Large oval silver tureen, fluted pattern, with gadroon border, and foot; at each end is a handle of a female bust ending in a scroll; inside are the arms of Bateman. Hall-marks, Britannia and court hand H for 1703–4. Maker's initials, Ne. Height, $11\frac{1}{2}$ in.; diameter, 24 in. by $12\frac{3}{4}$ in. LORD BATEMAN.

No. 5,912. Plain silver two-handled cup and cover; in front are the royal arms of Queen Anne; at the back is written,

"*The gift of her Majesty for the battle fought against the French fleet off Cape Malaga in the Mediterranean the* 13*th of August* 1704."

It was presented to Admiral Sir John Leake, Hall-marks, Britannia, court-hand K for 1705. Height, 8½ in.; diameter, 5¾ in. PAUL BUTLER, ESQ.

No. 5,913. Silver-gilt Communion service, consisting of a large circular salver 17 in. diameter, engraved in the centre with a composition of the Descent from the Cross; ewer, plate, chalice, and paten. Hall-marks, Britannia, lion's head erased, and church text L for 1706.

EARL OF STAMFORD AND WARRINGTON.

No. 5,914 to 5,917. Four circular stands or salt cellars, silver-gilt, with engraved pattern, escalloped edges. Hall-marks, Britannia, court-hand Q for 1711, and P. A. under a rose. Diameter, 4¼ in. W. MASKELL, ESQ.

No. 5,918. Silver punch bowl or Monteith, with a detached escalloped rim. Hall-mark, Britannia, and Roman capital B of 1717. J. G. FANSHAWE, ESQ.

No. 5,919. Small silver waiter, circular fluted border, with engraved cipher in the centre of a shield. Hall-marks, Britannia and Roman capital C for 1718. Diameter, 6½ in.

J. P. DEXTER, ESQ.

No. 5,920. Silver basin and cover, plain bowl with the arms of William third Earl of Essex, impaling another coat, with two flat projecting handles, the cover elaborately chased with busts and diapered ornaments; gadroon borders. Hall-marks, Britannia, and Roman capital C for 1718. Maker's mark, W. I., with two stars and fleur-de-lys. Height, 4 in.; diameter, 7½ in. W. STIRLING, ESQ., M.P.

Nos. 5,921 & 5,922. Pair of two handled silver gilt covered cups with raised and chased upright scrolls, engraved borders, a head of Bacchus on one side and arms on the other. Weight, about 40 oz. each. Height, 8¾ in. Hall-marks, Britannia and Roman capital D of 1719.

EARL OF STAMFORD AND WARRINGTON.

No. 5,923. Silver helmet shaped ewer with convex fluted straps and scroll edge, handle of a female bust, engraved border and arms of George I. under the spout. Hall-marks as usual, with the Roman capital M for 1727. Height, 8¼ in. J. P. DEXTER, ESQ.

No. 5,924. Silver porringer and cover, which also forms a stand, engraved with masks and scrolls, and a shield of

arms of three eagles displayed. Usual hall-marks and Roman capital N for 1728. Height, 4½ in.; diameter 5½ in.
J. P. DEXTER, ESQ.

No. 5,925. Globular silver tea-kettle and stand with engraved border. Hall-mark, Roman capital N for 1728.
J. G. FANSHAWE, ESQ.

Nos. 5,926 & 5,927. Pair of silver-gilt bowls, covers and stands, with two scroll handles, ornamented with raised fluted appliqué ornaments and gadrooned borders. Usual hall-marks and Roman capital N of 1728. Weight, about 50 ozs. each; height, together, 6 in.
EARL OF STAMFORD AND WARRINGTON.

No. 5,928. Silver-gilt toilet service, consisting of 16 pieces, chased with double row of festoons round the sides, corded borders with repoussé classical figure subjects on the covers. Usual hall-marks, and Roman capital N for 1728, maker's initials, I. L. and trefoil.
EARL OF STAMFORD AND WARRINGTON.

No. 5,929. Silver gilt basin with large scrolls and flowers in repoussé. Hall date, Roman capital O of 1729.
LORD BATEMAN.

Nos. 5,930 & 5,931. Pair of circular silver-gilt sugar boxes with raised and painted covers, plain, with engraved coats of arms, and ciphers. Usual hall-marks, and Roman capital P for 1730; maker's initials I. L. and trefoil. Height, 6 in. EARL OF STAMFORD AND WARRINGTON.

Nos. 5,932 & 5,933. Six silver sconces with single scroll lights, ornamented in repoussé with cupids and festoons of flowers surmounted by an earl's coronet supported by two cupids; in the centres are the stories of Prometheus, Narcissus, Tantalus, Ixion, and Sisyphus; Diana and Actæon; Perseus and Andromeda; and the fall of Phæton. Usual hall-marks, Roman capital P of 1730; maker's initials P.A.; crown above. Weight, averaging 100 oz. each.
EARL OF STAMFORD AND WARRINGTON.

Nos. 5,934 & 5,935. A pair of silver-gilt tankards, with raised and chased scrolls on imbricated ground, bold scroll handles; under the spout is a female mask. Usual hall-marks and Roman capital R of 1732, maker's initials P.L. star and crown above, lys below. These pieces are by the celebrated London goldsmith Paul Lamère. Weight, 101 oz. each; height, 13 in. EARL OF STAMFORD AND WARRINGTON.

No. 5,936. A melon-shaped silver-gilt tea kettle, engraved borders, with handle over the top covered with wicker, on a tripod, with open-work masks and scrolls, and a lamp, and a triangular waiter, moulded border, and three

scroll feet. Usual hall-marks, Roman capital R for 1732 and L.C. a crown and fleur-de-lys. Height, 15 in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 5,937. Silver-gilt oviform covered milk pot, on three feet, richly engraved with cherubs' heads and scrolls; on each side is a coat of arms. Usual hall-marks and Roman capital R for the year 1732; maker's initials A.C.

EARL OF HOME.

No. 5,938. Silver bread basket, in imitation of pierced wicker basket-work, with twisted handles; the centre engraved with two coats of arms, surmounted by a crown, and with two lion supporters, enclosed by scrolls. Hall-marks, leopard's head, lion passant, Roman capital S for 1733, and maker's initials P.L., a crown and star above, and fleur-de-lys below, for Paul Lemaire, a celebrated London silversmith, in the first half of the 18th century. Diameter, 11¾ in., by 9¾ in. J. DUNN GARDNER, ESQ.

No. 5,939. Silver-gilt chalice and paten, plain moulded foot; date mark Roman small b for 1737. Height, 5 in.

MESSRS. HUNT AND ROSKELL.

No. 5,940. Silver standing cup and cover, partly in repoussé, the parts in the highest relief cast, chased, and adjusted, most elaborately ornamented with scrolls, flowers, vines, lions' heads, masks, &c.; in the centre of each side is a young Bacchus with grapes, the handles of vine stalks, leaves, and snail-shells; the cover is surmounted by a cluster of grapes and a lizard. Hall-marks as usual, with a small Roman g for 1742, and P. L. crowned, the mark of the celebrated silversmith Paul Lemaire. Height, 15 in.

MESSRS. HUNT AND ROSKELL.

Nos. 5,941 & 5,942. Pair of silver-gilt oval dessert dishes, plain, with escalloped edges, ornamented with shells and corals in high relief. Usual hall-marks, and Roman small h for 1743. Maker's initials, N.S., star above. Diam., 11 in. by 9 in. HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 5,943. Tortoise-shell tea caddy, with engraved silver mounts, containing a pair of silver-gilt quadrangular canisters ornamented with repoussé figures and scrolls; on each angle is a boy's head, centre panels of figures reaping, and at the sides huts and palm-trees; on the covers knobs of raised fruit and leaves. Usual hall-marks, with small Roman m for 1747, and maker's initials, a crown and P. L. The work of the celebrated Paul Lemaire.

J. DUNN GARDNER, ESQ.

No. 5,944. Set of five casters in a silver frame, three in silver and two in glass. Date 1750. Height, 10 in.

J. DUNN GARDNER, ESQ.

No. 5,945 to 5,947. Three silver-gilt castors, each with four raised shells and convex flutings on the lower parts, gadroon borders, the covers surmounted by a low pinnacle. Usual hall-marks and small Roman s for 1753. Height, $7\frac{3}{4}$ in. and $6\frac{1}{2}$ in. W. STIRLING, ESQ., M.P.

Nos. 5,948 & 5,949. Two quadrangular tea-caddies, silver-gilt, plain, with raised moulded covers, and engraved coats of arms supported by two boars, and cipher surmounted by an earl's coronet. Hall-mark, small Roman t for 1754; maker's initials, M. F. Height, $4\frac{3}{4}$ in.

EARL OF STAMFORD AND WARRINGTON.

No. 5,950. Silver-gilt repoussé milkpot, ornamented with vine-leaves and grapes. Usual hall-marks; small Roman u for 1755, and P.B. Height, 4 in.

SIR T. W. HOLBURNE, BART.

No. 5,951. Silver-gilt tea-kettle, with ivory handle, gourd shaped, finely engraved with landscapes and figures, on a lamp-stand with four scroll feet. Usual hall-marks with black letter capital A for 1756. Height, 13 in.

J. DUNN GARDNER, ESQ.

No. 5,952. A silver-gilt ewer, somewhat similar to the preceding, with high snake-head scroll handle, wide open mouth, raised flowers and leaves, gadroon edge, quadrangular foot. Usual hall-marks, black letter C for 1758; maker's initials, T.H. (T. Hamlet.) Height, 12 in.

O. E. COOPE, ESQ.

No. 5,953. Silver-gilt bread-basket of pierced quatrefoil work, between raised vertical bands, scroll handle over the top; engraved with the arms of King George III. Usual hall marks and black letter F for 1761; maker's initials, T.H. (T. Hamlet.) Height, 4 in.; diameter, $15\frac{1}{2}$ in. by $12\frac{1}{2}$ in.; weight, 63 oz.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

Nos. 5,954 & 5,955. Pair of large silver-gilt salvers made for the coronation of George III. In the centre is the double rose, ensigned with a crown, between the letters G.R. III.; floriated border, with lion, unicorn, stag, and hound. Usual hall-marks and black letter capital F for 1761; maker's name, T.H. (T. Hamlet.) Diameter, 25 in.

LORD WILLOUGHBY DE ERESBY.

No. 5,956. A silver-gilt ewer, to correspond with the preceding, repoussé with a belt of flowers, gadrooned lip. Of the same date. Height, $10\frac{3}{4}$ in. LORD WILLOUGHBY DE ERESBY.

No. 5,957 to 5,959. Broth basin, cover, and stand, silver-gilt, with engraved crest of the Prince of Wales, the cover surmounted by feathers and coronet; a chased spiral ornament on the body and cover; engraved border to the dish.

Usual hall-marks and black letter H for 1763; maker's initials, T.H. (T. Hamlet.) Two spoons accompany this piece, which is part of a service made for Frederick Prince of Wales. HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 5,960. Silver two-handled cup and cover; repoussé festoon of flowers, gadrooned foot, scroll handles. Usual hall-marks and black letter capital K for 1765; maker's C., T.W., W. Height, 13 in. J. G. FANSHAWE, ESQ.

No. 5,961. Silver-gilt covered milk pot, plain, with gadrooned borders. Hall date, black letter capital K, 1765. Height, 6 in. LORD BATEMAN.

No. 5,962. Small silver-gilt tea-kettle, with raised leaf borders and gadrooned edges finely chased, engraved cipher, handle over the top. Usual hall-marks and black letter K for 1765; maker's initials I.K. under a crown. Height, 4 in. LORD BATEMAN.

Nos. 5,963 & 5,964. Two small circular waiters of the same pattern, and by the same maker; black letter capital M, 1767. Diameter, $3\frac{7}{8}$ in. LORD BATEMAN.

No. 5,965. Silver-gilt ewer and cover, plain, of flattened oval form, with a handle; gadroon borders, engraved with the Holburne arms. Usual hall-marks and black letter capital P for 1770; maker's S.C. and I.C. Height, $7\frac{1}{2}$ in. SIR T. W. HOLBURNE, BART.

No. 5,966. Silver tankard, spirally fluted and cabled, with a shield in the centre, on a bend engrailed three buckles, and the motto "*Gang forward.*" Hall marks as usual, with black letter capital Q for 1771. Height, 9 in. W. STIRLING, ESQ., M.P.

Nos. 5,967 & 5,968. Pair of candlesticks, in the form of Corinthian columns. Hall date, 1772. Height, $12\frac{3}{4}$ in. LORD BATEMAN.

Nos. 5,969 & 5,970. Pair of silver-gilt vases of pierced ornamentation resting on tripods of goats' heads and feet. From Stowe. Hall-mark for 1779. Height, $7\frac{3}{8}$ in. J. W. BRETT, ESQ.

Nos. 5,971 & 5,972. Pair of silver-gilt cups, supported on lofty stems with bosses in the centre, the bowls ornamented with oval plaques of ivory carved in relief, with the three Graces, Mercury, and Bacchantes surrounded by borders of lions' skins and leaves, acanthus foliage between. Maker's initials I.B.; signed at bottom "Rundell Bridge Rundell." Usual hall-marks and small Roman l for 1786. Height, $13\frac{1}{2}$ in.

The ivory plaques are of Flemish 17th century work, but the beautiful cups in which they are inserted were made by Rundell and Bridge, from Flaxman's models.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

Nos. 5,973 to 5,976. Four silver-gilt salt-cellars in form of shells, supported by recumbent female figures, with four shell shaped spoons en suite. Hall-marks L.P., L.H., duty mark, small Roman n for 1788, and M.N. R.G.

LORD BATEMAN.

No. 5,977. Silver-gilt melon-shaped tea pot, sugar basin, and milk pot, chased with scrolls, medallions, and cupids riding on dolphins; on the cover of the tea pot a figure of Cupid; this piece is inscribed round the top:—

"*Designed by John Flaxman for his esteemed friend and generous patron Josiah Wedgewood*, 1784."

Usual hall-marks and small Roman o for 1789; maker I. B., under a crown. ISAAC FALCKE, ESQ.

No. 5,978. Silver terrestrial globe, on a stand and four scroll feet, opening in two halves on the upper hemisphere, forming an inkstand, the frame surmounted by an acorn. Hall-mark, the letter r for the year 1792. Height, 9 in.

J. W. BRETT, ESQ.

No. 5,979. Silver gilt ewer with dolphin handle reaching over the wide mouth, a shell under the lip, chased scrolls; English work. Circa, 1758. Height $10\frac{1}{2}$ in.

O. E. COOPE, ESQ.

No. 5,980. Small silver-gilt kettle, fluted pattern, twisted spout, handle over the top, on each side are chased the arms of William Viscount Bateman created 1725, with the Order of the Bath (K.C.B. in 1731). Hall-mark illegible. Height, 5 in. LORD BATEMAN.

No. 5,981. Silver-gilt plain cylindrical sugar castor, pierced top and pearled vertical lines. English. Circa, 1700. Height, $6\frac{3}{4}$ in. SIR T. W. HOLBURNE, BART.

Nos. 5,982 & 5,983. Pair of silver candlesticks, baluster stems with medallion portraits. No date. Height, $10\frac{1}{2}$ in.

LORD BATEMAN.

No. 5,984. Oval silver inkstand with chased upright leaf ornament on the sides. 18th century. Height, $2\frac{3}{4}$ in.; length, $10\frac{1}{4}$ in. LORD BATEMAN.

No. 5,985. Silver-gilt milk pot repoussé, with a milkmaid and cows, scroll handle, the foot in imitation of wicker work. Height, $5\frac{1}{8}$ in. SIR T. W. HOLBURNE, BART.

No. 5,986. Octagonal silver-gilt tea canister, the seams engraved in scrolls, a cipher and a coat of arms. Height 5 in. EARL OF STAMFORD AND WARRINGTON.

No. 5,987. Quadrangular silver-gilt tea canister, finely, engraved with cupids, scrolls and an eagle as a crest on one side; and on the other, arms of three boars' heads erected and erased sable, surmounted by an earl's coronet and the initials G.W. Height, $4\frac{1}{2}$ in.

These are the arms of George Booth, second Earl of Warrington, 1693 to 1758, whose only daughter and heiress Mary, married Henry Grey, fourth Earl of Stamford; their son Henry became first Earl of Stamford and Warrington.

EARL OF STAMFORD AND WARRINGTON.

No. 5,988. Silver-gilt toilet service, consisting of looking-glass, 19¼ in. by 17 in.; 2 square candlesticks; square pincushion 2 tazze on low feet; horse-hair plume, silver handle; 2 square boxes; 2 round boxes; 2 small boxes; 2 shallow bowls and covers, with handles; 2 round rose-water sprinklers, all richly chased with foliage and mythological subjects. Circa, 1700. THE DUKE OF RICHMOND.

Nos. 5,989 & 5,990. Pair of silver butter-boats, each with two handles, engraved sides and escalloped edges.

LORD BATEMAN.

No. 5,991. The silver-gilt toilet service of Lady Caroline Damer, bequeathed to Charles, Duke of Dorset; consisting of looking-glass, in silver-gilt frame, scroll shaped, satyr's head at top, cherub at bottom, a dolphin at each of the lower corners, 2 ft. 3 in. high, 19 in. wide; basin and ewer with repoussé figures and borders; 2 large square boxes; 2 smaller square boxes; 2 round boxes; 2 oval boxes; pincushion; a pair of candlesticks; 2 glass toilet bottles; a bottle with a hook on the stopper, a bell and 2 oblong waiters on feet. Circa 1700. W. B. STOPFORD, ESQ.

No. 5,992. Rhinoceros'-horn cup or a hoof? carved with flowers and leaves, silver rim and foot; round the inner edge is inscribed—

"*Ellane Butler Countess of Ormond and Ossorie*, 1628."

Height, 3½ in.; diameter, 5¼ in. REV. W. SNEYD.

No. 5,993. A tortoise-shell tea caddy, with silver handles and feet, containing a pair of silver canisters, quadrangular, with finely chased open-work figures of celebrated actors, on blue glass panels, viz., Garrick, Foote, Moody, Macklin, Clarke, Powell, King, and Dibden, in their principal characters, the covers repoussé with shields of musical trophies. This tea caddy is stated to have been made for Louis XVI., but owing to the French revolution, was never delivered. It was raffled for in Bristol in 1802. Mr. Orridge, a wine merchant, was the winner, who left it to his son, and at his death it came into the possession of his daughter, Mrs. Davies, of Bristol, from whom it was bought by the present owner.

S. ADDINGTON, ESQ.

No. 5,994. Large silver-gilt circular salver. In the centre, in repoussé work, is a banquet of the gods and goddesses, with Jupiter above; border of river gods and masks, gadroon

edge. Hall-mark, Roman capital P for 1810 ; maker's initials W.P. Diameter, 2 ft. 3 in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

Nos. 5,995 & 5,996. Pair of silver fire-dogs, of female figures, standing on short circular pedestals, with scroll-shaped bases, widening at the bottom, supported on two lions' claws, repoussé cupids and projecting lion's head in the centre. Height, 23 in. DUKE OF BUCCLEUCH.

Nos. 5,997 & 5,998. Pair of silver fire-dogs, female allegorical figures standing on square pedestals, with widened scroll-shaped bases, ornamented with repoussé lions' heads and medallion, surmounted by a cherub, resting on dolphins' heads as feet. 18th century. Height, 2 ft. 3 in.

DUKE OF MANCHESTER.

No. 5,999. Silver-gilt cream jug, standing on a foot of wicker-work, on the body a milkmaid and two cows, arabesque scroll handle ; engraved crest. 18th century. Height, 5 in. EARL OF HOME.

No. 6,000. Circular shallow bowl, in silver-gilt, of vine leaves, resting on flowers, &c. ; fine English work. Diameter, 6 in. EARL OF HOME.

No. 6,001. Silver-gilt campaniform vase or wine cooler repoussé in low relief, with classical subjects and a fisherman drawing his net ; border of grapes and vine, and twisted vine stock handles. Hall-mark, Roman capital R for 1812. Maker's initials, P. S. Executed by Rundell and Bridge from the designs of Flaxman. Height, $9\frac{1}{2}$ in. ; diameter, 10 in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 6,002. Large silver salver ; in the centre is a beautiful composition in high relief, of Bacchus and Ariadne in a car drawn by four centaurs, holding the thyrsus, tambourine, double pipe and harp, surrounded by vine leaves and grapes ; the wide border is ornamented with trophies of musical instruments and masks on a trellis of vine leaves and grapes. This magnificent plateau was executed by Rundell and Bridge for King George IV. from a design of Stothard ; the original drawing for the centre group is now in the South Kensington Museum. Usual hall-marks, Roman capital T for 1814 ; maker's initials P.S. Diameter, 31 in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

Nos. 6,003 & 6,004. Two silver-gilt bowls, fac-similes of one made for James I., whose initials and arms they bear. with the date 1610; quaint devices and moral sentences appear upon them—the stag lodged, the ostrich with a horse-shoe on its back, porcupine, wyvern, griffin, bear, &c.,

as they are found on certain wooden cups of the earlier part of the 17th century. They were purchased at the sale of the Duke of York's plate, and bear the London hall-mark of 1829. W. TOWNLEY MITFORD, ESQ., M.P.

No. 6,005. A silver-gilt oar, 3 ft. 3 in. long, 3½ in. across the blade, on front of which at the top is a shield with the royal arms of France and England quarterly, under a crown between E. R. (Elizabeth), beneath the shield is a double rose, below which is a three-masted ship in full sail, having on the middle sail three crowns, underneath is an anchor. On the reverse is a shield with three crowns, and two mermaids crowned for supporters; crest, a helmet, and on it a torse, thereon a woolpack with a lamb in front, and a date 1725. Underneath is inscribed, "This oar, a badge of authority used by the ancient corporation of Boston, was sold by the modern town council in 1832 and purchased by Francis Thurkill, Esq., an alderman of that borough, by whose widow it was presented to the Earl Brownlow, in 1840." The coat of arms of that nobleman is engraved above, with supporters, crest, and motto. The handle is square, on a cylindrical stem, having on each face a panel in Louis Quatorze work. The plate-mark is a Roman capital K, for 1725, with lion passant and leopard's head. EARL BROWNLOW.

SECTION 25.

DECORATIVE PLATE, CHIEFLY OF THE 16TH AND 17TH CENTURIES, OF VARIOUS FOREIGN ORIGIN.

By W. CHAFFERS (revised by J. C. ROBINSON).

Nos. 6,103 & 6,104. Silver-gilt rose-water ewer and salver. The ewer is oviform, with very high handle, in form of a hydra or monster with three heads, winged body, and fore legs, ending in a serpent's tail; at its junction on the vase is a bearded mask. On the body are four cartouches with emblematic representations of the seasons: Spring is symbolized by a female seated in a garden surrounded by flowers, Summer by a female reaping corn, Autumn by Bacchus on a tun gathering grapes, and Winter by an old man warming himself by a fire; these are separated by masks and other details. Above these, separated by a double guilloche border, are various fish, lobsters, dol-

phins, &c. Under the spout is a large mask; behind the handle, on the neck of the vase, are interlaced serpents; the whole connected and diversified by the richest and most beautiful arabesques. Height, $11\frac{1}{4}$ in.

The salver has, in the sunk centre, a raised boss of masks, serpents, and cartouche ornaments, around which are eight compartments of subjects from Scripture history linked together by female masks and the most beautiful cartouche ornament; and on the wide border are eight other scriptural subjects in medallions, with female masks between, divided by a double guilloche border. Diameter, $20\frac{1}{2}$ in.

These superb master-pieces, (than which there are probably no finer specimens of Italian cinque-cento-plate,) are most likely by a great Florentine goldsmith working circa 1560-70. They have been ascribed to Benvenuto Cellini, and are in every respect worthy of his great reputation. The general character of the design is perhaps, however, somewhat later than that of Cellini, whose manner belongs decidedly to the first, rather than to the second half of the Cinque-cento. It may be doubted, indeed, whether Cellini, whose estimate of his own powers is not altogether borne out by his authentic works, which now remain to us, ever achieved any work in silver of such admirable design and perfect execution as the present. At the period of the production of these pieces, Cellini had abandoned the goldsmith's art for that of sculpture on a grand scale, and, moreover, the amazing executive ability of the later cinque-centisti had somewhat eclipsed the simpler and severer productions of the earlier masters. Cellini's celebrated salt-cellar, now in the Imperial collection at Vienna, and which, by his own showing, was one of his principal works, would scarcely be thought to gain by comparison with the present truly admirable pieces of plate. This ewer and plateau were purchased at Florence by George, third Earl Cowper. EARL COWPER.

Nos. 6,105 & 6,106. Silver-gilt rose-water ewer and salver; the ewer oviform, with high handle of a half figure of Pan, terminating in scrolls and masks, and a spout with a winged figure underneath it. The body of the piece is ornamented with the most elaborate arabesques, classical and allegorical figures, chiselled in high relief. On the top of the vase is a border of four medallions enclosing recumbent river gods, fruit between, and a large female head in high relief in front; round the centre are eight compartments, containing figures of Minerva, Mars, Hygeia, Ceres, Diana, and other deities, surrounded by delicate arabesques; at the bottom

and on the foot are winged tritons and bulrushes. Height, 15¼ in.; diameter, 6½ in.

In the centre of the salver is a raised boss decorated with reclining figures symbolical of the four elements, with masks, birds, and the most elaborate strap-work between; around are eight medallions with figures of Atlas, Apollo, Diana, Mars, Mercury, Jupiter, and Venus, surrounded by intricate grotesques, insects, figures of men and animals, &c.; between each of these are an armed female and two seated figures holding torches, masks, serpents, insects, &c. The medallions of the outer border contain representations of the twelve months of the year, being figures engaged in husbandry and occupations appropriate to each month, surmounted by the signs of the zodiac; between these are terminal female figures bearing baskets of fruit on their heads. Between each series of subjects are double guilloche borders. On the back of the salver a silver plate is riveted, chased with scrolls, trophies, fruit, sphinxes, &c. 16th century. Diameter, 20½ in.

It would be impossible to describe, with any approach to minute accuracy, pieces of such exceedingly elaborate and complex design as the present magnificent specimens. The medallion subjects, which form the principal features of the ornamentation, are all executed from the engraved designs of Etienne de Laulne, a celebrated French goldsmith engraver of the second half of the 16th century. From this it might be inferred that the pieces themselves were of French origin, but the fact of the occurrence of the well-known Augsburg pine-apple stamp on the ewer and plateau belonging to Baron James de Rothschild, next described, in which also designs of Etienne de Laulne have been reproduced, and which pieces are evidently of the same school and period as the present, renders it more probable that these truly wonderful specimens of the goldsmith's art were produced at Augsburg. Their date is probably about 1580. CAPTAIN LEYLAND.

Nos. 6,107 & 6,108. Silver-gilt rose-water ewer and salver. The ewer is oviform, with high handle, formed of a lion standing erect, his hind feet resting inside the lip, having in his mouth the head of a bearded terminal figure, which terminates in a scroll on the upper part of the vase; under the spout is a terminal figure resting on a lion's head, &c. The body of the vase has three large terminal male figures, the heads projecting in full relief, forming the framework or dividing lines of as many cartouches, on the top of which are masks, dogs, tigers, and other animals. Within the cartouches are three classical subjects, two of them represent

the visit of Orpheus to the infernal regions, in search of Eurydice, and his death by arrows, thrown by the Thracian women; the third is the metamorphosis of the sisters of Phaeton into poplars. The first is circular, ornamented with the most elaborate strap-work. Height, 13½ in.; diameter, 5½ in.

The salver has a large subject entirely covering the centre, of Orpheus playing on his lyre, charming the savage beasts, which are here seen in infinite variety; the background being a vast and varied landscape. Round the border are dolphins, tritons, and sea nymphs. Diameter. 21¾ in.

Both pieces are marked with the Augsburg pine-apple and the cipher H. M. interlaced. As in the previous specimen, the splendid exuberance of detail of the richest and most ingenious renaissance design, entirely defies description. The execution, moreover, is wonderfully minute, yet in the highest degree masterly and spirited. In point of actual elaboration and general importance as works of art, it would be difficult to decide to which of the pieces (this or the preceding ewer and plateau) should be assigned the first rank, they were both probably executed at about the same time. BARON JAMES DE ROTHSCHILD.

Nos. 6,109 & 6,110. Silver-gilt rose-water ewer and salver; the salver has a raised boss in the centre. Three winged terminal figures, dividing as many panels containing amorini, young tritons, &c. in the sea; border of masks, fruit and scrolls. The ewer is oviform, with high handle terminating in the head of a nymph and has a long broad spout; on the neck is a female mask, on the oval body two medallions of Cupid on a hippocampus; and a sea-nymph riding on a dolphin; a triton blowing a conch. Hall-marks, N (for Nuremberg ?), and F.T. in cipher. Height, 14½ in. VISCOUNT CLIFDEN.

These splendid pieces, though less elaborate in design, and of more recent date (circa 1600–30), are well worthy to rank with the previous specimens, and with the ewer and plateau belonging to the Duke of Rutland (described in the section of English Plate Nos. 5,746 & 5,747), form a series of five masterpieces of their kind, to which there is probably no parallel series now extant.

No. 6,111 & 6,112. Square silver-gilt tray, with border of chased festoons and bulls' skulls, supported at the corners by four eagles; on a medallion in the centre is chased the royal arms of England, surmounted by a cardinal's hat. On one side is a raised covered box for salt; the piece is accompanied by two knives, two forks and two spoons. 18th century work. 14¾ in. by 11¾ in. The spoons, &c. are

stamped with L.V. between three fleurs-de-lis, and the tray is marked "Valadini Roma." A quadrangular silver-gilt liqueur case, en suite, with repoussé medallions of cranes and swans; on the cover is a shield of the cardinal's arms, supported by cupids, forming a group in full relief. Height, 12½ in.; width, 12½ in. This service formerly belonged to Cardinal York, the last descendant of the Stuart family. THE DUKE OF HAMILTON.

Nos. 6,113 & 6,114. Silver-gilt rose-water ewer, with its oval escalloped plateau, repoussé border of sphinxes, vases, and masks; raised centre, on which is engraved the royal arms of England surmounted by a cardinal's hat. The ewer is oviform, with a high handle of a winged female terminal figure, a ram's head at its junction with the vase. Height, 12 in. The dish is 20¾ in. by 16¼ in. The hall-marks are two cross keys for Rome, and L. V. for the goldsmith Valadini, as before. Formerly the property of Cardinal York. These beautiful specimens of plate are doubtless to be counted amongst the very finest work of their kind produced during the last century. THE DUKE OF HAMILTON.

COLLECTION LENT BY BARON LIONEL DE ROTHSCHILD, M.P.

Nos. 6,116 & 6,117. Pair of silver-gilt standing cups, richly adorned with medallions of strap-work ornaments and masks, chased stems, with projecting heads and scroll-work, engraved patterns at the top and bottom, inside the foot of each are coupled two shields of arms; on one cup is the date 1652, and on the other 1667; the cups themselves, however, are of earlier date (circa 1580); the shield of arms and dates quoted having been engraved on them by a subsequent possessor at the indicated periods; the two together are 1 ft. 7½ in. high. This piece is marked with an N (probably for Nuremberg), and T. G. in cipher.

No. 6,118. Large silver cup in form of a cock, the head moveable, fastened by a chain to the leg, the head, comb, &c. gilded. Height, 15½ in.

Nos. 6,119 & 6,120. Pair of silver-gilt standing cups of embossed pine-apple pattern, with appliqué flowers, and scrolls on the stems, the rims are engraved with hunting scenes. Mark N. and cipher P.W. Date, circa 1600. Height, 16½ in.

No. 6,121. Tankard, the cylindrical body is of rock crystal enclosed by silver filigree work in a pattern of circles and pellets, the borders at top and bottom are chased with strap-work, scrolls, birds, masks, and projecting heads; on the cover is a large crystal boss surrounded by filigree

Collection lent by Baron L. de Rothschild—*cont.*

work; it has a square handle, ending in floriated ornament, and stands on three cherubs' heads. German work, circa 1560. Height, 7¼ in.

This very elegant piece is precisely similar to the so-called "Poison Cup" belonging to Clare College, Cambridge, and was probably made by the same goldsmith. In style of ornamentation, &c., it has considerable resemblance to the engraved designs of Virgilio Solis.

No. 6,122. High silver-gilt standing cup, embossed pine-apple form, on a tall stem supported by a man in the costume of the period, holding a wand in one hand, the other resting on a vine loaded with grapes, the cover is surmounted by a bunch or bouquet of white silver flowers, German work, date 1631. Height, 2 ft. 4 in..

No. 6,123. The companion cup of similar form, also supported by a man as before, a dog by his side. Dated 1631. Height, 2 ft. 2 in.

No. 6,124. Silver parcel-gilt group of Europa on the bull, on a large double bossed pedestal, enriched with flowers and fruit. 17th century. Dutch or Flemish work. Height, 2 ft. 1 in.

No. 6,125. Large oval parcel-gilt silver dish, repoussé in high relief, with a lion hunt; on the border are six medallions of the Cæsars, flowers and foliage between. Dutch, circa 1680. Diameter, 2 ft. 2 in. by 1 ft. 10 in.

No. 6,126. Nautilus shell, engraved with arabesques, mounted in silver-gilt, three upright bands of terminal figures on the sides, supported by a stem of arabesques and masks, on the foot are dolphins and tritons in repoussé work; the top of the shell is surmounted by a young Bacchus seated on a cask. Circa 1620. Height, 10 in.

Nos. 6,127 & 6,128. Pair of silver-gilt standing cups, fitting into each other, of embossed pomegranate pattern, with engraved scroll borders. German work, circa 1570. Height, 9¾ in.

No. 6,129. Wager cup, ornamented with repoussé hunting scenes, on the top a windmill with a miller carrying a sack of wheat; a whistle beneath. 17th century. Height, 9¾ in.

Nos. 6,130 & 6,131. A pair of silver-gilt cups or beakers, hemispherical bowls and cylindrical stems, ornamented with repoussé flowers and leaves. German, 17th century. Height, 5⅝ in.

No. 6,132. Silver-gilt drinking cup, in form of a fish, placed obliquely on the head of a statuette of a kneeling triton, supported on a circular pedestal, chased with groups

Collection lent by Baron L. de Rothschild—*cont.*

of figures, emblematic of the four quarters of the globe Height, 14½ in. Dutch or Flemish, 17th century.

No. 6,133. Oval silver flower dish, the border of open basket-work pattern, with four medallions, repoussé with landscapes; in the centre Venus and Adonis, projecting gilt handles embossed with flowers. Dutch stamped and chased work, circa 1670. Diameter, 2 ft. 1½ in. by 1 ft. 4 in.

No. 6,134. Oval silver-gilt dish, finely engraved in the centre, with Amphitrite in a car drawn by sea-horses, four landscapes on the border alternating with scrolls. The mark is the Augsburg pine-apple. Diameter, 16 in. by 12¾ in.

No. 6,135. Silver-gilt tazza; the stem formed by a crowned female figure of Tomyris, holding in one hand a sceptre and in the other the head of Cyrus, resting on a dome-shaped foot, ornamented with four panels of animals, symbolical of the four quarters of the globe. Inside the tazza is represented in repoussé, the Persians defeated by the Scythians; a soldier carries the head of Cyrus; in the background is seen the Scythian encampment, with Tomyris plunging the head of Cyrus into the vase of blood. Second half of the 17th century. Executed at Nuremberg. Two plate marks, N. and a bird, with two fleurs-de-lys in chief. Height, 10¼ in.; diameter, 9 in.

No. 6,136. Silver-gilt nef; the hull, with two tiers of guns; the deck, which takes off as a cover, is rigged with two masts and sails; on it are musketeers and officers, two sailors in the rigging; on the foresail is a coat of arms, party per pale; dexter, the merchant's mark of Valentine Jeger, with initials V J. in chief impaling a bugle horn stringed; crest, a bugle horn. Above the crest the following inscription, "VALENTIN IEGER, Aº 1661." The vessel is supported by a merman blowing a conch, on an oval stand of embossed shells. Height, 2 ft. 2 in.

No. 6,137 to 6,142. A set of six silver-gilt cylindrical drinking cups or beakers, with low stems and feet; each piece is chased, on the upper part, with a deep band of hunting subjects, with numerous figures on foot and on horseback; the same subjects are repeated on the pedestals; an engraved scroll ornament beneath. The cups are each 3½ inches high and fit into each other. German work, circa 1560.

No. 6,143. Large circular silver plateau, with repoussé subject in high relief of Venus in a car drawn by dolphins, accompanied by two cupids; border of scrolls, with tritons holding conchs, gadrooned edge. Italian (?), circa 1700. Diameter, 22½ in.

Collection lent by Baron L. de Rothschild—*cont.*

No. 6,144. Embossed silver standing cup and cover; parcel gilt, with projecting scrolls on the stem; engraved border of arabesques; the cover also bossed and surmounted by a figure holding a sceptre. German, circa 1600–30. Height, 19 in.

Nos. 6,145 & 6,146. A pair of silver-gilt standing cups, fitting into each other, of embossed pine-apple pattern; raised scrolls on the stems, with a German inscription. Dated 1662. Height (together), 12 in.

No. 6,147. Silver-gilt funnel-shaped hanap or beaker, ornamented with a chequered or basket-work pattern of punched work; engraved scroll borders. Mark, the Augsburg pine-apple. Circa 1690. Height, $10\frac{3}{8}$ in.

No. 6,148. Cup, in form of a partridge; the body formed of overlapping pieces of mother-of-pearl in imitation of feathers; the feet in silver-gilt; scroll ornaments set with garnets on the breast and wings. This piece stands on an octagonal silver-gilt pedestal, with reptiles on the ground, and appliqué scrolls. Circa 1600. Height, $10\frac{1}{2}$ in.

No. 6,149. High silver-gilt standing cup and cover, bell-shaped, on tall baluster stem; the body of the vase exquisitely chased with strap-work ornaments and square medallions, in the centre of which are projecting masks; engraved rim and foot; flat cover, surmounted by a baluster ornament. Mark, N. (Nuremberg), and a bird, with wings displayed, standing on a mitre (?). Circa 1560–70. Height, $19\frac{3}{4}$ in.

No. 6,150. Silver-gilt cup; narrow centre, wide base, and mouth ornamented in repoussé, with terminal figures in niches and arabesques. The piece stands on a baluster stem, with a boss of three cherubs' heads; the cover is slightly raised, chased with fleurs-de-lys enclosed in finger-rings; pecten shells and lions' heads on shields, surmounted by a nude female figure holding a shield; inside the cover is a medallion portrait, inscribed, "Leonhart Tucher, Æ.S. 81, A. 1568;" and under the foot is another most elegant medallion shield of arms; a Moor's head couped, a chief bendy of six; round the margin is the following inscription in German text: — "Herrn Leonharten Tuchers seligen gedechtnüs, den 13te monats tag Martii, Anº 1568." Height, 10 in. Marks, N. (Nuremberg) and a fleur-de-lys.

Nos. 6,151 & 6,152. Silver rose-water ewer and salver, all the ornamental parts gilt, the salver chased with eight medallions of repoussé work; subject, from the history of Joseph; scroll flowers and masks between; in the centre is repre-

Collection lent by Baron L. de Rothschild—*cont.*

sented Joseph's dream. Diameter, 18¾ in. The ewer has two large medallions representing respectively the Creation of Eve and Jonah and the whale; the handle formed by a bearded figure terminating in a twisted tail resting on a mask; under the spout is another mask. 17th century. Marks, the Augsburg pine-apple and C. L. in cipher. Height, 13¾ in.

Nos. 6,153 & 6,154. Pair of silver kneeling figures of men in the costume of the early part of the 16th century, with caps and feathers, slashed sleeves, &c.; one holding an arquebus, the other a sword; a diagonal open pattern border at bottom. Swiss or German work, circa 1500–20. Height, 5 in.

No. 6,155. A statuette of a lion sejant in pure gold, with paws raised holding a shield of arms, the quarterings on which are enamelled in proper colours, and are as follows:— Quarterly 1st and 4th, bendy, lozengy, argent and azure; 2nd and 3rd, sable, a lion rampant or, ducally crowned gules; over all, on an escutcheon of pretence, argent, a lion rampant azure, ducally crowned, armed, and langued, or. Impaling quarterly of 5: 1st, or, a lion rampant, sable, crowned; 2nd, gules, an escarbuncle or; 3rd, argent, a lion rampant gules, crowned or, langued azure; 4th, or, a fess cheky argent and gules; 5th, argent, three chevronels gules. It has a collar round its neck and a crown on its head, which are partially enamelled, and set with rubies, diamonds, and pearls; the moulding round the base ornamented with scroll-work in black enamel, and an inscription in gold letters in translucent blue enamel as follows: "Hunc tibi Johannes, donat Guilielme Johannes pro se, proque sua Madalena Uxore, Leonem." Height, 10¾ in.

Nos. 6,156 & 6,157. Pair of silver-gilt cups, of the pine-apple form, fitting into each other, and with bossed feet; on each of the stems is a corded ring or crown held by projecting branches and leaves, engraved scrolls on the top of each. Mark, N. (Nuremberg.) Circa 1520? Height, 16 in.

No. 6,158. Silver-gilt circular salver, ornamented with embossed and pounced flowers, deep border of four medallions of amorini illustrative of the elements; in the centre Moses striking the rock. 17th century. Height, 15½ in.

No. 6,159. Silver-gilt hanap, cylindrical form, with chased ornaments of arabesque scrolls, birds, masks, and fruit, three medallions of landscapes, with a horse, stag, and deer respectively; the cover surmounted by a figure of Mars.

Collection lent by Baron L. de Rothschild—*cont.*

Circa 1600. Marks, the Augsburg pine-apple and maker's initials. Height, 19¾ in.

No. 6,160. Drinking cup, forming a statuette of a woman in the costume of the 17th century, wearing a wide or full dress, small cap and feathers, ruff and high shouldered sleeves; the gown, which forms the cup, engraved with an elegant diaper pattern; a silver chain attached. Marks, N. (Nuremberg) and cipher, M. B. Height, 8¾ in.

No. 6,161. Silver-gilt cup and cover, depressed centre, and bossed bowl, richly chased with masks, lions' heads, scrolls, &c.; the stem is of trefoil form enriched with chased goats' heads, the foot triangular or three lobed; inside it is an embossed group of fruit; the cover is surrounded by three winged mermaids, with a figure of Minerva. A most elaborate and beautiful piece of German plate. Circa 1600. Height, 12¾ in.

No. 6,162. Silver cup, in form of a bear playing on the bagpipes, with a chain round its body. Circa 1600. Height, 6 in.

No. 6,163. A silver parcel-gilt tankard, resting on three pomegranates, with belts of chased panels and projecting masks, enclosing two shields of arms, the cover ornamented with nude reclining figures and heads in high relief; the clip of the cover is a winged harpy; inside the cover is a medallion of the Trinity. German work, circa 1550–70. A most beautiful piece, in the style of Virgilio Solis, and perhaps by the same hand as the Cambridge "Poison Cup." Height, 7¾ in.

No. 6,164. Silver-gilt cup, in form of a seated bear, playing on the bagpipes. Mark, the Augsburg pine-apple. 17th century. Height, 4¾ in.

No. 6,165. Silver-gilt statuette of a man, forming a flask or bottle, in the costume of the end of the 16th century, with a matchlock gun, rest, and rapier. The head of the figure is loose, and forms the stopper to the flask. The figure is executed in a most life-like and spirited style, and recalls the peculiar character of the figures in the wood engravings of Jost Amman. Marks, the Augsburg pine-apple, fleur-de-lis, and cypher. Height, 10¼ in.

Nos. 6,166 & 6,167. Pair of silver cups, in form of the terrestrial and celestial spheres, supported by figures of Atlas and Hercules, surmounted respectively by an eagle and a phœnix, engraved with emblematical animals, &c. Mark, N (Nuremberg). Circa 1650. Height, 10 in.

No. 6,168. Cup, in form of a standing bear, holding a

Collection lent by Baron L. de Rothschild—*cont.*

halberd, a shield, and a sword; on the shield is embossed a composition of St. George and the dragon. The piece stands on a quatrefoil pedestal, surrounded by a gallery of open quatrefoils. 16th century. Height, 8½ in.

No. 6,169. Silver cup, in form of a camel, opening at the neck and on the back of the animal. On the pedestal is a coat of arms under a bishop's mitre. Two marks, the Augsburg pine-apple and maker's cypher of Roman capitals E and D conjoined, and a dart below. Height, 8½ in.

Nos. 6,170 & 6,171. A pair of silver parcel-gilt groups, respectively of Cupid leading a bear, collared and chained, and Cupid with a dog. Each group rests on an oval pedestal, with fruit and flowers on the ground, supported on an octagonal plinth. 18th century. Marks, the Augsburg pine-apple and maker's cypher. Height, 8½ in.

No. 6,172. Silver cup, in form of an unicorn salient, on an oval pedestal, on which are frogs, lizards, beetles, &c. Augsburg, 17th century. Height, 10½ in.

No. 6,173. Silver group of an equestrian figure of St. George and the dragon, with the princess. The dragon enamelled in green and red translucent tints; on the ground are scorpions, toads, spiders, lizards, &c. Supported on octagonal pedestal with appliqué scrolls. Marks, the Augsburg pine-apple, I.M. and T.F. Height, 14½ in.

No. 6,174. Silver-gilt cup, in form of a lion rampant, with a spiked collar round its neck, standing on an oval pedestal. 17th century. Mark, the Augsburg pine-apple.

No. 6,175. Silver-gilt cup, in form of an owl standing on a whistle, to which is attached an enamelled shield of arms crowned, and above it a cardinal's hat; the eyes enamelled. Height, 7 in.

No. 6,176. Silver-gilt stag on an oval stand, chased with shells, &c. Marks, the Augsburg pine-apple, and maker's monogram. Height, 11 in.

No. 6,177. Silver parcel-gilt vessel in form of a lion passant, of heraldic character. Mark, a monogram composed of the letters F.R. betwixt the initials N. and S., the whole within a cartouche; 12 D., 13 and B.W.G. Circa 1500. Height, 6¼ in.; length, 8 in.

No. 6,178. Silver-gilt greyhound on an oval pedestal, chased with reptiles. Height, 5½ in.; length, 6 in.

No. 6,179. Silver-gilt and painted drinking cup, in form of a water-carrier resting on his staff, with a large bucket at his back, a parrot is perched on his arm, and he

Collection lent by Baron L. de Rothschild—*cont.*

leads a dog by a chain. He is habited in a doublet, low straw hat with a jewelled flower; the rim is engraved with hunting scenes. 15th century. Marks, W. and I.H. Height, $10\frac{1}{4}$ in.

No. 6,180. Silver-gilt nude figure of Hercules, with his club, supporting a terrestrial globe on his back; inside the cover is a repeating watch with enamelled face, standing on an oval pedestal, decorated with four sphinxes, appliqué cherubs' head, &c. 16th century. Height, $12\frac{1}{2}$ in.

No. 6,181. Nautilus cup, with silver-gilt chased bands of terminal figures, and festoons of fruit; on the cover is a mermaid kneeling on waves, dolphins, and a branch of coral, supported by a merman with double tail, on an oval pedestal with appliqué scrolls. Marks, the Augsburg pine-apple and I.M. Circa 1640.

No. 6,182. Circular silver-gilt salver in bold repoussé work; with an escaloped edge, the border is four inches wide, it is divided by trees into six compartments, in which are represented soldiers playing at cards; a goatherd tending his flock; a drinking scene; a woman milking a goat; a woman with poultry; and a pedlar with his pack. In the centre is an engraved coat of arms of a half moon betwixt seven stars of six points, four and three, surmounted by a crest of a star betwixt two birds wings, inscribed "Jan Vander Straate" and "Jacomüntje van Weemaer, Echtelick versaemt binnen Delft den 18 Mey 1642." It is fitted on to a modern foot as a tazza. Four marks, a lion rampant (the old Waapen mark of Holland), the letter L, a crowned shield, and the maker's mark, illegible. Diameter, 15 in.

Nos. 6,183 & 6,184. Pair of silver cups fitting into each other, of embossed pine-apple pattern, bulbed foot, the rims engraved with arabesque scrolls and medallions. Marks, N. for Nuremberg, F.R. in cipher, 12 F., and a bird with two fleurs-de-lys. Height, 10 in.

No. 6,185. Parcel-gilt silver group of Diana holding an arrow in one hand, and in the other a chain fastened round a dog's neck; she is seated on a stag, the head of which may be removed to form a drinking cup. The group stands on a triangular pedestal, with plants, animals, reptiles, and a huntsman hunting a hare; silver ornaments round the sides, resting on three sphynxes. 17th century. Height, 14 in.; length, $10\frac{1}{2}$ in.

No. 6,186. High silver-gilt standing cup and cover, the drum repoussé with three medallions of sacred subjects

Collection lent by Baron L. de Rothschild—*cont.*

and smaller oval bosses between; wide mouth and base, the latter with heads in high relief on a long stem, elaborately ornamented with chased strapwork, masks, and arabesques; the cover has raised medallions of terminal figures surmounted by a female figure of Plenty, holding a pomegranate in one hand and a cornucopia in the other. The ground work is ornamented with a delicate diapered pattern. Height, 20 in.

No. 6,187. Hexangular silver salt-cellar, with Corinthian columns at the angles, surmounted alternately with a spike or obelisk, and a Cupid on a sea-horse; between are niches, with minute engraved subjects from the revelations of St. John, in front of which are minute groups, animals and trees in full relief, with small tablets stating chapter and verse of the respective subjects; the salt rests on three ball-feet and projecting terminal figures. There are three stamps; 1, a crowned open hand; 2, a crowned E; and, 3, a purse. German, 16th century work of the most minute and highly finished character. Height, 6½ in.

LORD WILLOUGHBY DE ERESBY.

No. 6,188. Silver triangular salt-cellar, of three heights, open at the sides, the horizontal divisions forming elegant canopies; in the centre of the lower division is a beautiful statuette of Hope kneeling on an anchor; the summit of this most original and elegant piece is surmounted by a small gilded statuette of Faith. The punch-marks are the three saltire crosses of Amsterdam and the letter H. Height, 12 in. J. RAINEY, ESQ.

No. 6,189. Silver-gilt standing cup and cover, cylindrical body, widened at the margin and at the lower part; the border is engraved and two zones surround it, set with garnets and turquoises; in the centre is chased in relief a most elaborate strap-work pattern of cartouches of female terminal figures, cupids, and warriors; on the bulbed lower portion of the cup are projecting female heads, with a fleur-de-lys set with three diamonds with sapphires between, and groups of fruit; underneath is an engraved ornament and three emeralds, bossed stem and hexagonal foot set with six garnets. The cover is exquisitely chased with a border of cartouches, lions' heads, and hunting scenes, interspersed with rubies and emeralds, and is surmounted

by a statuette of a warrior. Circa 1550–60. The original marks are N for Nuremburg and the letter M with a cross above; there is another mark of a crowned V, which is probably only the Paris stamp for the "droit de contrôle." Height, 13¾ in. THE DUKE OF HAMILTON.

No. 6,190. Silver-gilt standing cup and cover, cylindrical centre, with six bosses at the bottom, and as many projecting lobes at the top, ornamented with numerous medallions of classical subjects of heathen gods and goddesses, of the most minute and elaborate work; on the cover are six bosses of an ostrich, eagle, and other birds, and a border of a fox, hare, and hounds; the cover is surmounted by a statuette of Jupiter, and the cup rests on a bossed stem of rams' heads and flowers; the foot, trefoil-shaped, is admirably ornamented with border of animals; underneath the foot of this splendid specimen of German goldsmith's work is a beautiful medallion with a profile portrait of a man, executed in the most life-like and perfect manner, with the inscription "Georgen Roemer ano 1580." It is uncertain whether this medal represents the person for whom the cup was made, or the artist, most probably the former. Height, 11⅝ in. THE DUKE OF HAMILTON.

No. 6,191. Silver-gilt standing cup and cover of very similar design, surmounted by a statuette of a Roman soldier holding a wreath and baton; the top of the cup is escalloped in six lobes narrowing towards the middle, ornamented with repoussé masks and scrolls, on the bosses at top are cupids riding on dolphins, Mars, Venus, and Mercury below, the piece rests on a bossed stem of rams' heads and flowers, and a trefoil-shaped foot of fruit and scrolls. seventeenth century. Height, 11½ in.
THE DUKE OF HAMILTON.

Nos. 6,192 & 6,193. A pair of silver-gilt standing cups, fitting into each other at the mouth; each cup is of hemispherical form, ornamented with eight circular repoussé medallions of kings and warriors of the Old Testament on the one, and eight medallions of the Apostles on the other; on the stems are bosses of heads in relief, and below, in high relief, are represented the Nativity and the offerings of the Magi; under the foot of each is a medallion respectively of the Crucifixion and the Last Judgment; the borders are engraved with cherubs' heads and scrolls; plain moulded stands. German work, circa 1530–40. There is no mark visible, except the recent mark of the "droit de contrôle" of Paris, an italic *E* under a crown. Height, 13 in.
CHARLES MILLS, ESQ.

Nos. 6,194 & 6,195. Pair of silver-gilt "presentoirs" or "porte coupes," each in form of the bossed stem of a cup, of baluster pattern, with three appliqué scrolls; wide circular foot, ornamented with repoussé cartouches and masks, and richly chased borders; on the top are three rings hanging from lions' mouths, and three projecting branches to clasp the foot of the cup or other object mounted thereon; a coat of arms of a horse rampant is engraved on the summit of each. The stamp is a triangle. German, 16th century. Height, $7\frac{1}{2}$ in. LADY SOPHIA DES VŒUX.

No. 6,196. Silver-gilt bowl and cover, with handles projecting horizontally from the rim, formed of interlaced serpents; chased border of scrolls; cupids and animals and a cartouche on each side, with engraved subjects of Jacob and Esau and Jacob and Joseph; on the flat cover are four medallions, with the Evangelists and their emblems; a serpent handle on the top; all these designs are engraved in the most highly finished and minute style in the manner of Theodore de Bry. Hall-marks, 1, three saltire crosses of Amsterdam; 2, three trefoils; 3, the letter R. Circa 1600. Height, $4\frac{1}{2}$ in.; diameter, $8\frac{1}{4}$ in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 6,197. Large silver-gilt standing cup; chased, with a row of convex bulbs at top and bottom, on a long stem, with detached scrolls and three rams' heads in relief, bulbed stem and cover; the latter has three detached scroll mounts; the cover is surmounted by a figure of Fortitude. First half of 17th century. Two hall-marks, N. (Nuremberg) and M. H. Height, $22\frac{1}{2}$ in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 6,198. Silver-gilt standing cup, pine-apple-shaped, with cover of embossed convex bulbs, supported by a figure of Mutius Scævola, holding his hand over a flaming vase; on the ground are shells, lizards, snails, &c., on an escalloped foot of eight lobes; the cover surmounted by an equestrian figure, with spear and shield; on his helmet is a crest of a demi-lion holding in each paw a fleur-de-lys; round the margin of the cup is an inscription as follows:— "Anno pura millessimum, quingentesimum nonagesimo sexto presens poculum ab Henrico Wilhelem de Republica Wirtzburgensi septem gestis consulatibus aliisque officiis probe administratis preclarissime merito in ultimæ voluntatis suæ dispositione dono datum. Postea per nobilem clarissimum consultissimumq. Eorum Dominum Christianum Baur de Eüseneck Sacræ Cæsar Majestatis itemq. principium Bamberg et Wirtzburgensis consiliarium ac præfati Dñ. Henrici, in conjugio fortunis laboribus Magis-

tratibusq successorum Calend Januarii A° 1624, dum et ipse septimum ageret consulem duplicato prætio illustrius redditum curiæq Senatoriæ præsentatum. Height, 22¾ in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 6,199. Silver-gilt tankard, in which are inserted coins and medals of Luther, Calvin, several kings of Sweden, a Jewish shekel, and others down to Charles II. and William and Mary; the three ball feet and the purchase are chased with Roman busts, and leaves. Circa 1690. Height, 8½ in.

VISCOUNT STRANGFORD.

No. 6,200. Silver-gilt oblong casket, with repoussé flowers; on the top Cupid holding a wreath of flowers, a statuette of Jupiter at each angle, detached scrolls at each corner of the cover, resting on four triple lions'-head feet. Hall-marks, the three saltire crosses of Amsterdam, Roman cap. I., and a lion passant above an escallop. Height, 4½ in.; length, 7 in. DAVID FALCKE, ESQ.

No. 6,201. Seven parcel-gilt "Apostle" spoons. 17th century. MISS CROMPTON.

No. 6,202. Silver-gilt tankard; the body chased with interlaced bands, smaller scrolls on the field between, and three bold medallions in high relief of masks and cartouche ornaments; the handle a female terminal figure and mask, ending in a bird's foot; on the purchase is a young Bacchus seated on a cask; the cover is ornamented with repoussé masks and cartouches; in the centre a small medallion of St. George and the Dragon. Hall-mark, the Augsburg pine-apple, and M, with a cross above. End of 16th century. Height, 5 in. EARL OF HOME.

No. 6,203. Nautilus cup, mounted in silver-gilt, with four upright bands of female figures and masks, set with turquoises, supported by a female kneeling figure, which rests upon three wyverns and a round foot, with egg and tongue border; the rim of the cup is engraved with a serpent's scales, and the handle is formed of a large serpent's head with open mouth; the triangular cover is repoussé with snails, birds, serpents, &c., surmounted by a figure of Pan, with trident, attacking a wyvern. German, circa 1580. Height, 10½ in. P. H. HOWARD, ESQ., of Corby.

No. 6,204. Silver-gilt tankard; matted ground, polished foot and borders, surmounted by a baluster knob, plain handle, engraved coat of arms in front. Height, 8½ in.

SIR THOMAS BEEVOR, BART.

No. 6,205. Silver-gilt tankard, cylindrical, engraved with birds and scrolls; the cover and foot repoussé with scrolls and a corded belt, on which are three cherubs; on the flat

top is a shield of arms, a fess between three birds volant; crest, out of a ducal coronet a griffin head; the purchase is a syren. German, circa 1580. Height, 6½ in.

H.R.H. THE DUKE OF CAMBRIDGE.

No. 6,206. A silver-gilt toilet service of 19 pieces, including a large oval mirror, ornamented in repoussé cupids and scrolls; on the tops are classical subjects. Formerly in Lady Montague's possession, whose initials are engraved inside under a coronet. Dutch work, circa 1690.

EARL OF HOME.

No. 6,207. Silver-gilt spice plate, in form of conjoined pecten shells, resting on four scroll feet; the handle rising from the centre is composed of a triton blowing a conch, from which issues streams of water. Hall-marks, spread eagle, the letters D. and G. L. Dutch work, circa 1720? Height, 8 in. H.R.H. THE DUKE OF CAMBRIDGE.

Nos. 6,208 & 6,209. Pair of embossed silver tripods, on the top of which are vases supporting fluted tazze. Dated 1674. HON. R. CURZON, jun.

No. 6,210. Circular silver-gilt tea-pot or kettle, tapering upwards, tall bowed handles, the spout a dragon's head or neck; round the sides are six oval appliqué enamels on gold, of children, personating Bacchus, Mars, Diana, Cupid, Flora, and Ceres; these are ornamented between with chased scrolls; below is an embossed band of gadroon work; the cover is enamelled with cupids and foliage. Hall-mark, the Augsburg pine and E. R. 17th century. Height, 7 in. THE DUKE OF HAMILTON.

No. 6,211. Square silver-gilt tea-canister; on the back and front are oval appliqué enamels of children as Flora and Mars in landscapes; the sides are chased with fruit and flowers, the top of the circular cover is also enamelled with a figure of Mercury. "En suite" with the previous piece. Hall-mark, Augsburg. 17th century. Height, 5 in.

THE DUKE OF HAMILTON.

Nos. 6,212 & 6,213. Two oval boxes, silver-gilt, gadrooned sides and covers, enamelled covers with Venus and Cupids in landscapes. Augsburg, 17th century. "En suite" with the preceding. Height, 5¼ in.

THE DUKE OF HAMILTON.

Nos. 6,214 & 6,215. Two smaller oval boxes, silver gilt, with enamels on the lids of Venus and Adonis and Mercury Augsburg, 17th century. Same series.

THE DUKE OF HAMILTON.

No. 6,216. Silver parcel-gilt tankard; the drum repoussé with a composition of Venus and Adonis and Cupids, in high relief, moulded foot and cover, scroll handle. Dutch

work, circa 1640. Hall-marks, St. George and the dragon. and a monogram. Height, 10 in. GEORGE POTTS, ESQ., M.P.

Nos. 6,217 & 6,218. Pair of quadrangular canisters, silver-gilt, with narrow necks and stoppers, chased with vases of flowers, supported by cupids. Flemish or Dutch, circa 1700. Height, 6½ in.

EARL OF STAMFORD AND WARRINGTON.

Nos. 6,219 & 6,220. Silver ewer and basin ; the body of the ewer is ornamented with bullrushes, and is spirally fluted ; the cover is in form of a shell, the handle a winged dragon ; the oval basin has fluted sides, dolphins' heads, and rushes in relief at the ends ; in the centre of the basin is a coat of arms ensigned by a marquis's coronet, the charge a fess betwixt three pears. French work, circa 1750. Hall-mark, Y. under a crown. Diameter, 9½ in. by 13½.

THE DUKE OF HAMILTON.

No. 6,221. Silver-gilt basin with two handles, cover and stand, chased with scrolls and gadroon borders. Augsburg work? circa 1700. Diameter, 9½ in. ; height, 3½ in.

EARL OF HOME.

No. 6,222. Tankard in turned serpentine, with silver-gilt mounts, and the arms of Montague impaling another coat on the cover. German work, 17th century. Height, 6½ in. EARL OF HOME.

No. 6,223. Small silver sack bowl with two handles, parcel gilt, with repoussé figures of St. Matthew and his eagle. Dutch 17th century work. Height, 5¾ in. by 4 in. diameter. LADY HERRIES.

Nos. 6,224 & 6,225. Pair of silver castors, with chased profile busts in medallions and scrolls. 18th century, French work. Height, 8½ in. MESSRS. FARRER.

Nos. 6,226 & 6,227. Pair of silver-gilt candlesticks, with twisted stems, on broad bases, chased with flowers and scrolls. Dutch, circa, 1700. Two marks, H and O in cipher, and a double cross under a crown. 17th century. Height, 10 in. EARL OF HOME.

No. 6,228. Silver parcel-gilt basin, beautifully embossed with cows in a landscape, gadroon edge on the foot. Fine Dutch work, circa 1640. Diameter, 6 in. ; height, 4 in.

P. H. HOWARD, ESQ., of Corby.

No. 6,229. Silver cup, resting on a herring, supported on a repoussé-work foot. Dutch work, circa 1720. Height, 6 in. ; length, 11 in. LORD DE LISLE AND DUDLEY.

No. 6,230. Grotesque silver cup in form of a man playing the bagpipes, the dress and cap enamelled in coloured scrolls, standing on an enamelled stand. 16th century work. Height, 8 in. THE DUKE OF HAMILTON.

No. 6,231. Silver parcel-gilt stag, with a female riding on its back, holding a horn; mounted on a broad dome-shaped pedestal, with flowers in relief. Circa 1690. Marks, the Augsburg pine and cipher H.N. Height, 17½ in.
THE DUKE OF BUCCLEUCH.

No. 6,232. Silver-gilt presentoir, of Cupid astride on a barrel, holding a bunch of grapes and a cup over his head, and a flagon before him resting on three dolphins' feet; a boss at the top of three dolphins' heads conjoined, from which spring three dragons to hold the cup. A beautiful and characteristic work of A. D. Van Vianen. Circa 1620–30. Height, 9½ in. THE DUKE OF HAMILTON.

No. 6,233. Silver-gilt-boat-shaped ewer in form of a car, drawn by two sea-horses, in which are two figures of Pluto and Proserpine; at the back of the car or handle is engraved the signature of the artist, A.D.VIANA. F. 1621.
THE DUKE OF HAMILTON.

No. 6,234. Silver-gilt tazza, repoussé figure of young Bacchus, with a goat and wine barrel, holding a cup, which forms the handle. The tazza is ornamented with scrolls on a stem, somewhat in form of a frog, by A. D. Viana (or Van Vianen). Circa 1620–30. Marks, a caduceus and L. Height, 3 in.; diameter, 7 in. THE DUKE OF HAMILTON.

No. 6,235. Oval silver repoussé dish, with two handles, masks and scrolls in high relief; in the centre is a lion supporting a shield of arms. Two hall-marks, A.C., and N.A. crowned. Circa 1690. Diameter, 23 in. by 16½ in.
EARL OF HOME.

Nos. 6,236 & 6,237. Pair of silver-gilt candlesticks, square fluted stems, and repoussé floriated ornaments. Flemish, circa 1680. Height, 6½ in. EARL OF HOME.

No. 6,238. Silver parcel-gilt tankard, on ball feet repoussé, with the story of Perseus and Andromeda, another classical subject on the cover. Dutch work, circa 1640. Marks, a crown, three crowns, crescent, and cipher N.B. Height, 6½ in. VISCOUNT STRANGFORD.

Nos. 6,239 & 6,240. Pair of square silver-gilt canisters, from a toilette service; on each side is a figure of a boy, with emblems in relief. Dutch work, circa 1700. Height, 6 in.
EARL OF HOME.

No. 6,241. Silver cup in form of an owl, the eyes set with stones, one foot resting on a whistle, the other on a drum, engraved on the stand with Latin sentences from Ecclesiastes. 16th century. Height, 8¾ in. EARL OF HOME.

No. 6,242. Silver cup in form of an owl standing on a whistle, bells hanging to its legs, on gadrooned pedestal. 16th century. Height, 5½ in. EARL OF HOME.

No. 6,243. Carved box-wood figure of a beggar, holding a silver stick and flask, carrying on his back a large silver cup of five hoops, to which are attached, by rings, 16 silver shields, engraved with arms and initials, bearing dates from 1679 to 1710; circular box-wood pedestal, on which are a silver-gilt lizard, frog, lobster, and various insects. German or Dutch work. Height, 11½ in. THE DUKE OF HAMILTON.

No. 6,244. Cocoa-nut cup, on a long baluster stem, carved with the Rape of the Sabines; the boss has three masks and detached scrolls, chased borders on the stand, rim and cover of satyr masks, shells, fruit, and scrolls, surmounted by a man carrying off a female. 17th century. Two marks, cross keys (Rome) and cipher of I.C. Height, 13 in. MESSRS. FARRER.

No. 6,245. Rhinoceros horn cup, of plain cylindrical form, with silver-gilt moulded foot and cover, corded edge, surmounted by a small gilt figure of a rhinoceros. Mark M. crowned. Height, 8¼ in.; 17th century. EARL OF HOME.

No. 6,246. Cocoa-nut cup, carved with arms and crests, mounted in silver-gilt, three upright bands, rims, and cover, repoussé arabesques and strap-work, reclining figures, masks, &c., engraved busts at bottom, standing on three detached scrolls. 17th century. Height, 7 in. LORD WILLOUGHBY DE ERESBY.

No. 6,247. Silver-gilt tankard of hexagonal form, narrow in the centre, widening towards the base, ornamented with masks and scrolls, on granulated ground in panels. Inside the tankard, at bottom, a papal medal is inserted. German, circa 1550, Height, 11¾ in. W. H. FORMAN, ESQ.

No. 6,248. Cocoa-nut cup, carved in two panels with Bacchus on a wine cask, and Ceres, surrounded by scrolls, &c.; on the nut is inscribed "Mediocra prosunt. Johan Van Merlin Fec. 1599;" mounted in silver-gilt, with two upright bands, the rim engraved. The stem is finely chased with lions' heads and borders of various patterns, and has three detached arabesque scrolls; on the foot is a boating party and sporting scenes; on the cover birds and fruit, surmounted by Venus and Cupid. Height, 13½ in. S. ADDINGTON, ESQ.

Nos. 6,249 & 6,250. Silver-gilt ewer and salver, both of octagonal form; the ewer is repoussé, with arabesques and projecting heads at the sides, and on the cover is a winged dragon's head. The salver has a raised medallion in the centre, and on each side a standing amorino; the rest of the surface enriched with scroll-work, festoons, &c. Hall-mark, the Augsburg pine and a triangle. Height of ewer, 9 in. Diameter of salver, 17⅝ in. These pieces of plate

are of the beginning of the 17th century, and were evidently made by the same goldsmith as Nos. 3,242 & 3,243, belonging to St. John's College, Cambridge.

THE DUKE OF MANCHESTER.

Nos. 6,251 & 6,252. Silver-gilt ewer and salver, octagonal, of the same form and make as the preceding, the cover surmounted by a griffin. The salver has repoussé figures of two soldiers in the costume of circa 1600, one holding a baton, the other a flag; scroll-work festoons of fruit, &c. Date beginning of the 17th century. Hall-marks, the Augsburg pine-apple and cipher P.H.D. Height of ewer, 9½ in. Diameter of salver, 17 in. by 12 in.

THE DUKE OF MANCHESTER.

No. 6,253. Silver-gilt beaker, ornamented with scrolls and with German coins inserted; below the cup is an ivory knop, being a "memento mori"; a group of a skeleton and three female busts. The cover is surmounted by an ivory boss of four amorini supporting a basket of fruit. 17th century. Height, 15½ in. HON. R. CURZON, jun.

No. 6,254. A pair of silver-gilt embossed standing cups, of twisted pine-apple pattern, fitting into each other at the top; bossed feet, with detached silver ornaments. German, 17th century. Marks, a star, and cypher BD. Height, 10¾ in. HON. R. CURZON, jun.

No. 6,255. Silver-gilt cylindrical beaker, the centre ornamented with bosses and lozenges, a smaller cup fitting into the top. Two hall-marks, a horse galloping and a triangle. German, 17th century. Height, 7¾ in.

THE DUKE OF HAMILTON.

No. 6,256. Silver-gilt pine-apple cup, embossed; bulbed stem and foot, with appliqué leaf ornaments on the foot and cover. 17th century. Two hall-marks, N. and cypher HW. Height, 7¾ in. HON. R. CURZON, jun.

No. 6,257. Pine-apple standing cup, no cover, silver-gilt, bossed stem with cherubs' heads and detached scrolls, bossed foot. 17th century. Hall-marks, a shield with two bars and a merchant's mark. Vienna? Height, 10¼ in.

J. W. BRETT, ESQ.

No. 6,258. Silver gilt beaker, engraved with fruit, scrolls, and birds. Height, 7⅛ in. 17th century. HON. R. CURZON.

No. 6,259. Silver-gilt beaker, engraved with birds, scrolls, and fruit, with cartouches of figures, in the style of Callot. 17th century. Height, 7⅛ in. HON. R. CURZON, jun.

No. 6,260. Silver-gilt beaker, engraved with a border of amorini and medallions of figures with merchandise; also, allegorical figures of Temperance, Justice, and Commerce, surrounded by amorini on dolphins, fruit, &c.

Dutch work, circa 1650. Hall-marks, lion rampant, crown above (Holland); a dagger and five stars, crown above; the letters L and W. Height, $8\frac{3}{4}$ in.

SIR T. W. HOLBURNE, BART.

No. 6,261. Silver-gilt standing cup in form of a shell, escalloped edge, surmounted by a Cupid standing on a leaf ornament holding a horn, dolphin stem, quantrefoil foot. 17th century. Two hall-marks, the Augsburg pine and cipher H.S., inscribed George Engellman 1650. Height, 11 in. SIR T. W. HOLBURNE, BART.

No. 6,262. Silver-gilt standing cup; the cover ornamented by mermaids, surmounted by a boy holding a flag. 17th century. Height, 2 ft. 2 in. W. STIRLING, ESQ., M.P.

No. 6,263. Silver-gilt cylindrical cup, ornamented with repoussé cherubs' heads, vases of flowers and scrolls; on the stem are rams' heads; detached scrolls round the foot. 17th century. Height, $11\frac{1}{4}$ in. D. M. DAVIDSON, ESQ.

No. 6,264. Silver cup in form of a fish, supported by a figure of a kneeling triton on an open-work boss and chased foot, with appliqué cherubs and masks resting on three dolphins. 17th century. Height, 12 in.

THE DUKE OF HAMILTON.

No. 6,265. Silver parcel-gilt tankard with large embossed flowers and pounced ornaments. 17th century. Two hall-marks. N. for Nuremberg, and cipher H.W.H. Height, 7 in. J. W. BRETT, ESQ.

No. 6,266. Globular cup, parcel-gilt, chased with cupids and scrolls, &c. Height, $12\frac{1}{2}$ in. F. O. HODGKINSON, ESQ.

No. 6,267. Standing cup, parcel-gilt, pine pattern, embossed as usual on the foot and cover, supported by a boy holding a wreath and palm branch, surmounted by flowers. Inscribed with names, and date 1684. Hall-mark, V on a shield, crown above. Dutch work. Height, $14\frac{3}{4}$ in.

D. M. DAVIDSON, ESQ.

No. 6,268. Large silver-gilt standing cup, ornamented with punched stars in net work on a round foot, supported by lions holding shields on balls, dated 1658, with two belts, from which hang 30 silver embossed medallions engraved with the names of "Obermeisters" of a guild or company, and dates of their election from 1661 to 1768. The cover is surmounted by a crowned female figure bearing a palm branch. German work. Height, 2 ft.

THE DUKE OF HAMILTON.

No. 6,269. Cocoa-nut cup, carved with imbricated ornaments, enclosed by three vertical belts, engraved border at top, and date 1596, on a round foot. Height, $6\frac{5}{8}$ in.

J. W. BRETT, ESQ.

No. 6,270. Silver-gilt tankard chased with scrolls; 17th century. Hall-marks, the Augsburg pine and M.R. Height, 7 in. J. W. BRETT, ESQ.

No. 6,271. Silver-gilt tazza, engraved with birds and fruit, open-work boss, with detached scrolls, round the foot repoussé medallions of Venus and cupids; in the centre of the bowl is enclosed a little figure, which rises up when the cup is full of liquid. 17th century. Hall-marks, a triangle and letter D. Height, $6\frac{1}{8}$ in. J. W. BRETT, ESQ.

No. 6,272. Cylindrical peg tankard, chased with arabesque scrolls, and marks on three ball and claw feet; on the cover is inserted a German medal, dated 1624. The purchase is a figure of young Bacchus on a cask, with wine-cup and flask. Height, $8\frac{1}{4}$ in. W. STIRLING, ESQ., M.P.

No. 6,273. Silver-gilt tankard, with repoussé bosses at the top and bottom, and on the cover, engraved flowers; 17th century. Height, $7\frac{1}{2}$ in. SIR T. W. HOLBURNE, BART.

No. 6,274. Silver-gilt covered cup, with two scroll handles of six escalops of large repoussé flowers, chased leaf pattern round the foot. 17th century. Hall-mark, a griffin sejant. Height, $7\frac{1}{2}$ in. SIR T. W. HOLBURNE, BART.

No. 6,275. Silver-gilt tankard, repoussé with cupids and flowers. 17th century. Height, $5\frac{1}{2}$ in.
SIR T. W. HOLBURNE, BART.

No. 6,276. Silver-gilt low bowl, with flat projecting open-work handles, repoussé flowers and birds; on the cover are four projecting heads. Circa 1700. Marks, a fleur-de-lys and A.S. Diameter, 6 in. J. C. HARRIS, ESQ.

No. 6,277. Silver bowl, with large spiral convex flutings and repoussé flowers between, resting on three balls. Dutch, 17th century. Height, 4 in.; diameter, $7\frac{1}{2}$ in.
J. C. HARRIS, ESQ.

No. 6,278. Ewer, spirally fluted, in form of a snail shell, with serpent handle; from the side the snail is represented crawling. 18th century. Height, 12 in. EDMUND WHITE, ESQ.

No. 6,279. Silver-gilt tankard, ornamented with repoussé scrolls and figures; on the cover a pinnacle and four detached scrolls. Height, $7\frac{3}{4}$ in. SIR T. W. HOLBURNE, BART.

No. 6,280. Silver-gilt peg tankard, ornamented with repoussé cartouches of Samson carrying off the gates of Gaza, his betrayal by Delilah, &c.; scroll handle; within are three pegs. Dutch work, circa 1660. Height, $1\frac{5}{8}$ in.
SIR T. W. HOLBURNE, BART.

No. 6,281. A case containing a collection of 36 Dutch silver toys, statuettes of soldiers, musicians, rope dancers, lamplighters, hobbyhorses, &c. The hall-marks on them of

most frequent occurrence are the three saltire crosses of Amsterdam, accompanied by a French horn and a crowned letter O or V; sometimes a dagger and five dots. 17th and 18th centuries. A. J. B. BERESFORD HOPE, ESQ.

No. 6,282. Silver-gilt plateau. Round the border are eight medallions of the sciences allegorized by female figures and emblems—Geometry, Astrology, "Minerva," Grammar, Dialectics, Rhetoric, Music, and Arithmetic; on the inner border various other subjects. In the centre is a female figure holding a wine-cup and vase, inscribed "Temperantia." On the back is a medal, with bust of the artist, inscribed, "Franciscus Briot, sculpebat." 16th century. Diameter, 17½ in. SIR T. W. HOLBURNE, BART.

No. 6,283. Silver gourd-shaped standing cup and cover. This exquisite specimen of the Nuremberg silversmiths' art, is ornamented in repoussé with nine cartouches, six round the upper wide part, and three on the lower, representing scenes illustrative of mining operations, finely designed and executed, viz. :—The gold mine, weighing the ore, smelting, hammering, refining, &c.; all explained in German inscriptions round the top of the cup. It is supported by a stem in the form of a cockatrice or monster, with the forepart of a lion and a fish's tail, with one paw raised, and resting on four detached scrolls; on the foot are four emblematical groups of the elements; and on the cover the four seasons, surmounted by a cockatrice. Inside the foot of the cup is the following dedicatory inscription :—"Magnifico Reipub. Noriberg. Duumviro P.P. Andreæ Imhoff, &c. Hocce quale quale debitæ et perennis gratitudinis monumentum ob gestam tutelam, et alia innumera exhibita beneficia, cum voto omnigenæ felicitatis submissâ veneratione D.D. a Viti Georgii Holtzchucheri S.p.m., tribus relictis liberis. MD.CXXVI." Inside the cover is written, "Anna Regina, Georgius et Vitus Georgius Holtzchucheri," round a medallion of St. Andrew and Christ walking on the sea. Hall-marks, N for Nuremberg, a ram's head, and R. The last not in a shield. Height, 18½ in.

THE DUKE OF HAMILTON.

No. 6,284. Silver-gilt chalice, the cup plain, with appliqué cherubs and scrolls, set with rubies, emeralds, and table diamonds; beneath, on the stem, is an enamelled band set with fine rubies, and a large boss of four amorini, cornucopiæ between; on the escalloped foot are chased medallions of vintage subjects, and cherubs' heads in relief. A beautiful piece of 17th century. Italian goldsmiths' work. Height, 10½ in. ROBERT NAPIER, ESQ.

No. 6,285. Gilt chalice, plain bowl, with appliqué

cherubs, fruit and leaves; a large boss on the stem of cherubs' heads, as well as on the hexagonal escalloped foot; between which are two shields of arms and a representation of the Crucifixion. 17th century. Height, 10 in.

REV. G. JEPSON.

No. 6,286. Ostrich egg-cup, mounted in plain silver, with three upright bands and moulded foot; on the top of the cover is an ostrich in silver. Height, 12 in.

R. T. FRERE, ESQ., M.D.

No. 6,287. Silver ewer or hanap, with large spout and handle, and gilt bands engraved with floriated ornament, plain round foot, gadroon edge; the handle is inscribed "Nicolas Pignatelli, Duc de Monte Leon, 1641." The piece itself, however, is of earlier date, circa 1550–60. Three hall-marks, the letter Y, an open hand crowned, and an eagle standing with expanded wings. Height, 7½ in.

BARON MAYER DE ROTHSCHILD, M.P.

No. 6,288. Gilt standing cup, repoussé in high relief, with an uncertain historical subject. Hall-marks, the crossed swords, a rose between the points (Saxony ?), and "13" on a shield. Height, 18½ in. F. O. HODGKINSON, ESQ.

No. 6,289. Gilt standing cup and cover, pine-apple shape, bossed at top and bottom, on a long stem with three detached scrolls and leaves, bossed foot and cover, surmounted by a vase. Four hall marks, N. for Nuremberg, an old English E, C.E., and W. Height, 14¾ in.

W. STIRLING, ESQ., M.P.

No. 6,290. Silver hanap and cover, embossed with scriptural subjects. German work. W. STIRLING, ESQ., M.P.

No. 6,291. Gilt cup and cover, plain spherical body, with three vertical bands of terminal figures and appliqué borders of strapwork and flowers; the cover chased with scrolls surmounted by a boy holding a shield and a bird. Height, 11 in. W. STIRLING, ESQ., M.P.

No. 6,292. Silver cup with engraved masks, chased border, with two gilt vertical bands of masks, scrolls, and terminal figures, supported by a lion; the cover chased with masks and shells, and a statuette of Hebe at top. 17th century. Two hall-marks, N. (for Nuremberg,) and W. Height, 11¾ in. F. O. HODGKINSON, ESQ.

No. 6,293. Hanap, with repoussé scrolls, cherubs and flowers on bossed stem. 17th century. Height, 11¾ in.

MESSRS. HUNT AND ROSKELL.

No. 6,294. Silver tazza or bowl, with appliqué circles enclosing flowers, broad stem of three satyrs' heads, and broad foot with six terminal figures. Height, 8 in.

HON. R. CURZON, jun.

No. 6,295. Silver-gilt beaker, engraved with impersonations of Faith, Hope, and Charity; birds, scrolls, &c.; underneath is a coat of arms dated 1636. Three hall-marks, a crescent and star, E., and cipher G.R. Height, 7½ in.
SIR T. W. HOLBURNE, BART.

No. 6,296. Silver-gilt beaker, engraved with figures of the Evangelists, &c. Dated 1658. Three hall-marks, T. with 2 above, C.L., and S.C. Height, 8 in.
SIR T. W. HOLBURNE, BART.

No. 6,297. Silver parcel-gilt beaker, chased with scroll borders; in the centre pear-shaped drops in repoussé work. 17th century. Height, 8¾ in. J. W. BRETT, ESQ.

No. 6,298. Parcel-gilt standing cup and cover, embossed with large flowers; the stem is a figure of a woodman. 17th century. Height, 9¾ in. HON. R. CURZON, jun.

No. 6,299. Parcel-gilt pine-apple cup and cover; the stem in form of the trunk of a tree; the cover surmounted by a bunch of flowers. Two hall-marks, N. and W.A. Height, 11 in. HON. R. CURZON, jun.

No. 6,300. Oviform or heart-shaped flattened gilt cup and cover, ornamented with a raised lozenge pattern, with tall stem and detached scroll handles, oval foot, gadroon border; the cover is surmounted by the head of an eagle. 16th century. Two hall-marks, N. and I. P. Height, 14¾ in.
HON. R. CURZON, jun.

No. 6,301. Small silver owl cup, standing on a whistle, with gilt bells on its legs, gilt beak, garnet eyes. Circa 1560. Height, 5 in. LADY FELLOWS.

No. 6,302. Silver-gilt ewer; the handle a female figure, ending in scrolls, ornamented with repoussé cartouches of Venus and Cupids and the young St. John; the cover has a statuette of Cupid on a vase of three handles. Hall-mark, T. E. under an arched crown, in the centre of which is a spread eagle holding two sceptres. Height, 14 in.
MESSRS. FARRER.

No. 6,303. Cocoa-nut cup, with silver gilt mounts, and three vertical bands; border and foot of chased scrolls; the cover surmounted by a man holding a shield. 16th century. Height, 11½ in. S. ADDINGTON, ESQ.

No. 6,304. Ivory tankard, carved with a figure of Neptune, mermaids, tritons, and cupids, mounted in silver gilt; the cover and foot are repoussé, with dolphins' heads and satyr masks. 17th century. Hall-marks, a shield and M. Height, 7¼ in. MESSRS. FARRER.

No. 6,305. Silver-gilt tankard with repoussé scrolls and

cartouches, containing animals; the cover surmounted by a man holding a spear and shield. Height, $7\frac{3}{8}$ in.

E. WATERTON, ESQ.

No. 6,306. Parcel-gilt cup, the stem ornamented with masks and three detached scrolls. Circa 1590. Marks, the Augsburg pine-apple and a fleur-de-lys. Height, $9\frac{1}{4}$ in.

MESSRS. HUNT AND ROSKELL.

No. 6,307. Small silver casket engraved with figures and scroll-work, resting on four ball-feet. Height, 3 in. by 3 in.

LADY FELLOWS.

No. 6,308. Small silver oval bowl supported by a finely-carved boxwood figure of a negro standing on a silver base, chased with scrolls. Hall-marks, N. and C.K.; a star beneath. Height, 12 in.

LADY FELLOWS.

No. 6,309. Silver-gilt standing cup and cover, the body formed of plain pieces of ivory with six upright silver bands of terminal figures, broad engraved lip, and swelling base of repoussé flowers and projecting lions' heads; the foot is ornamented with tritons, mermaids, &c. The cover embossed with figures and lions' heads, surmounted by an unicorn holding a shield. Circa 1580. Height, 18 in.

F. DAVIS, ESQ.

No. 6,310. Quadrangular silver filagree casket, in open leaves, scrolls, and geometrical patterns; gilt handles. 17th century. Height, $4\frac{1}{8}$ in.; length, $5\frac{5}{8}$ in.

H.R.H. THE DUKE OF CAMBRIDGE.

No. 6,311. Low cylindrical beaker, on a foot, ornamented, with a band of chased scroll-work at top, gilt inside; at the bottom is an enamelled medallion of two shields of arms and date 1582. German. Marks N. and a fleur-de-lys. Height, $3\frac{1}{4}$ in.

H.R.H. THE DUKE OF CAMBRIDGE.

No. 6,312. Shallow silver bowl, repoussé with conventional trees and an unicorn attacked by dogs in the centre, round the border other animals. Oriental work. Diameter, $6\frac{7}{8}$ in.

A. NESBITT, ESQ.

No. 6,313. Cocoa-nut standing cup, silver-gilt mounts, with three chased upright bands, medallions in the centre of three female figures, a stem of three detached scrolls and masks, the foot has borders of the same; on the cover are the shields of the Swiss cantons surmounted by a figure holding two shields, in the centre of which is a cross inscribed "Si Deus nobiscum quis contra nos?" 16th century. Three hall-marks, lion rampant, the letters, A.P., and P. Height, 11 in.

EARL OF HOME.

Nos. 6,314 & 6,315. Pair of circular salts, on three ball feet. Engraved with initials M.S.T., and date 1733. Four

hall-marks, the letter T under a coronet, an ermine spot, two lions passant on a shield, and the cipher I.E. Height, $2\frac{3}{4}$ in. J. W. BRETT, ESQ.

No. 6,316. Silver tazza, repoussé with an allegorical subject of figures before a fountain, the water issuing from the breast of a statue of Venus, Cupid by her side, in front is a lady playing the guitar; round the inside an engraved border of hunting scenes; on the stem are three detached scrolls and eagles' heads, recumbent figures and cherubs on the foot; under the tazza is a repoussé plaque of masks and flowers. Date, beginning of 17th century. Three hall-marks, a crowned two-headed spread eagle, the letter D, and a flower. Height, $7\frac{5}{8}$ in.; diameter, $8\frac{3}{4}$ in.

A. J. B. BERESFORD HOPE, ESQ.

No. 6,317. Cylindrical parcel-gilt tankard, plain, with corded borders, double-stalk handle, the scroll end terminating in detached apple-shaped ornaments; on the cover a Norwegian coin is inserted; the purchase formed of two terminal figures. Mark, the letter H. German work, circa 1540. Height, $8\frac{1}{2}$ in. THE DUKE OF HAMILTON.

No. 6,318. Parcel-gilt standing cup and cover, the body repoussé with scrolls, and an engraved medallion of the five wise virgins, on a double bossed stem and large circular foot, the cover surmounted by a gilt fir-cone. It bears the date 1703. German. G. H. MORLAND, ESQ.

No. 6,319. Small gilt standing cup, repoussé with masks and scrolls, on a stem similarly ornamented. Hall-marks, a crowned spread eagle. Height, $5\frac{3}{8}$ in.

MESSRS. HUNT AND ROSKELL.

No. 6,320. Silver fish, which opens as an étui case. Dutch work. Length, 5 in. MISS BRADY.

No. 6,321. Cocoa-nut cup, silver mounted, divided by three bands into as many subjects of Lot and his daughters, Lot's wife, and Bacchus asleep on a cask. The cup has no foot, but terminates in a silver cow's head. Two hall-marks, a bell and T. F. in cipher under an imperial crown. Height, $5\frac{1}{2}$ in. G. H. MORLAND, ESQ.

No. 6,322. A nef, or ship, with mast and sail. 17th century. Hall-mark, cross keys and H. V. in cipher. Height, $18\frac{1}{4}$ in. MESSRS. GARRARD.

No. 6,323. Silver-gilt bell-shaped cup, with three appliqué medallions of female figures. 16th century. Mark, M. under a crown. Height, $6\frac{3}{4}$ in.

MESSRS. HUNT AND ROSKELL.

No. 6,324. Silver-gilt tankard, with repoussé medallions of Mercury, Paris, and Juno, masks and flowers between and on the cover; the handle is a terminal bearded figure;

the purchase a monkey. Beginning of the 17th century. Three hall-marks, a wheel of six spokes (Mayence?), a cross on a shield, and C. E. Height, 5½ in.

E. WATERTON, ESQ.

No. 6,325. Octagonal silver-gilt basin, engraved on the sides with mythological figures; chased foot. German, 18th century. Three hall-marks, three crowns, D., and G. Height, 3¼ in.; diameter, 4½ in. SIR T. W. HOLBURNE, BART.

No. 6,326. A branch of red coral mounted on a gilt stand chased with figures and fruit. German, 16th century work. REV. W. SNEYD.

No. 6,327. Large oval silver-gilt salver. In the centre a dolphin, round which is represented the Deluge, being a composition of numerous nude figures struggling in the water. On the border are four medallions, representing Noah and his family preparing to enter the ark, and crowded groups of various animals; between the subjects are appliqué figures of angels in full relief. German work. 17th century. Diameter, 21½ in. by 25 in.

THE QUEEN (Windsor Castle Coll.)

No. 6,328. Octagonal silver bread-basket, of pierced repoussé flowers and fruit. In centre is a shield of the arms of Montague under an earl's coronet, standing on four ball and claw feet. Dutch work, circa 1700. Diameter, 13 in. EARL OF HOME.

No. 6,329. Silver fan-shaped box, probably made to contain a pair of epaulettes. It was given by George IV. to the Duke of York and sold at the Duke's sale. First half of 18th century. Height, 6¼ in. DUKE OF BUCCLEUCH.

No. 6,330. Cocoa-nut cup mounted in plain silver-gilt, with cover and three vertical bands, the nut carved with Susanna and the Elders, Christ's Entry into Jerusalem, and the Woman taken in Adultery. 17th century. Height, 17 in. P. H. HOWARD, ESQ., of Corby.

No. 6,331. Cocoa-nut cup in plain silver-gilt mounting, like the preceding, carved in three panels of mermaids and marine monsters. 17th century work. Height, 6½ in.

P. H. HOWARD, ESQ., of Corby.

No. 6,332. Small beaker, with repoussé figures of St. Martin dividing his cloak, and a shepherd playing on a pipe. Circa 1650. Two marks, the Augsburg pine and a horn strung by a cord. Height, 2¾ in. F. LOCKER, ESQ.

No. 6,333. Silver parcel-gilt beaker, enriched with repoussé vases of flowers and scrolls in high relief. Circa 1700. Two marks, the Augsburg pine-apple and cipher R.S. Height, 6 in. E. WATERTON, ESQ.

No. 6,334. Circular silver-gilt salver, ornamented with bold repoussé flowers, border of eight escalops; in the centre a repoussé subject of Susanna and the Elders. Three hall-marks, the three saltire crosses crowned, (of Amsterdam,) E., and P. Circa 1640–50. Diameter, 18 in.

MESSRS. GARRARD.

No. 6,335. Silver parcel-gilt cup and cover, in form of a large terrestrial globe, elaborately engraved; it is supported by a finely modelled figure of Atlas, four detached scrolls on the foot, and four chased medallions of figures illustrative of Europe, Asia, Africa, and America; the large globe is surmounted by a baluster and another smaller (celestial) sphere. Hall-marks, Z. in a shield, and a merchant's mark. German 17th century work. Height, 23½ in.

R. C. NAYLOR, ESQ.

No. 6,336. Silver parcel-gilt nef or ship of unusually large dimensions, the body of the ship and above the stand embossed with elaborate ornaments; numerous figures on the deck and on the rigging. Two-hall marks, a shield with two bars and the letters B and D. Height, 2 ft. 8½ in.

CAPTAIN LEYLAND.

No. 6,337. Silver-gilt standing cup and cover on bossed stem and circular foot, ornamented with repoussé scrolls cherubs, &c. Round the foot is the following inscription:—

"*Esta reliquia do preciosissimo sangue de Christo snoſ' N° foi dehũ cardeal eveio amao dop^e frei Sebastiam soto maior q̃ adev ae Ste real mostro des M^a de Alcob^a an° 1690,*"

from which it appears that the piece was originally a reliquary belonging to the celebrated monastery of Alcobaça, in Portugal; it has been converted into a cup at a recent period. Height, 17 in. BERIAH BOTFIELD, ESQ., M.P.

No. 6,338. Octagonal silver-gilt bason, engraved on each side with scriptural subjects, &c.; on the foot are cherubs and fleurs-de-lis. 17th century. Hall-marks, V. crowned, a shield with two bars, and K. Height, 3¼ in; diameter, 4⅝ in. SIR T. W. HOLBURNE, BART.

No. 6,339. Cylindrical hanap and cover, embossed with cherubs, scrolls, and fruit, three detached brackets on the stem and round the foot; the cover surmounted by a warrior with spear and shield, bearing an eagle's leg and P.S. Hall-mark, the Augsburg pine-apple and a maker's cipher.

D. M. DAVIDSON, ESQ.

No. 6,340. A shell cup, silver-gilt mounting, supported by three upright bands of open scrolls, the rim engraved with tritons fighting; the stem is formed of a kneeling

figure in a cuirass, on an oval pedestal, with repoussé flowers; on the cover a statuette of Neptune in a shell, and open-work borders. Mark of Nuremberg and cipher H.L. Circa 1620. Height, 14¾ in. MESSRS. GARRARD.

No. 6,341. Tankard; the body is of rock-crystal mounted in silver-gilt, with three upright bands of masks at top and bottom, and three circular medallions of Roman emperors; on the cover are amorini, &c., and a Papal medal dated 1673; the cup itself is of the end of the 16th century. Hall-marks, the Augsburg pine-apple and I.A. Height, 6½ in. D. FALCKE, ESQ.

No. 6,342. Plain cocoa-nut tankard, mounted in silver gilt, with three vertical bands of winged terminal figures; scroll handle; beneath the cup is an open-work scroll border, chased foot and cover, surmounted by three detached scrolls and an obelisk. The date 1628 engraved in front. Dutch or German work. Height, 10½ in. D. FALCKE, ESQ.

No. 6,343. Silver parcel-gilt tankard, of cylindrical shape; the drum engraved with arabesque scrolls; the margins ornamented with raised borders of fleurs-de-lys and gadroon pattern; handle of repoussé terminal figures; the purchase is a boss composed of four masks, surmounted by a female bust; on the cover a round knob. German work of very elegant design, circa 1560–70. Two marks, C. D. on a tablet, and R. Height, 7½ in. R. TEMPLE FRERE, ESQ., M.D.

No. 6,344. Silver-gilt covered chalice, of hemispherical form; round the body are three cartouches of the Last Supper and other scriptural subjects; masks and fruit between; on the stem a boss of cherubs and vases of flowers; the foot is eight-lobed and chased with religious emblems, the lamb, wheatsheaf, beehive, pelican, good shepherd, lion, flower, a shield of arms, and the initials W. E. F.; on the cover are four medallions of Christ as the "Ecce Homo" bearing different emblems of His passion. 17th century German work. Height, 15½ in. G. H. MORLAND, ESQ.

No. 6,345. Oval silver embossed bowl, on a foot, with handles projecting from the sides, repoussé with scroll-work and a coronet. Dutch, circa 1700. Height, 3⅛ in.; diameter, 9¼ in. J. C. HARRIS, ESQ.

No. 6,346. Large silver-gilt chalice; the cup ornamented with repoussé scroll-work and appliqué mother-of-pearl bosses, on which are inlaid minute gold figures, subjects from the history of our Saviour; these are surrounded by silver borders, set with precious stones, and smaller appliqué scrolls between; triangular boss on the stem of cherubs' heads and open silver work jewelled; the top of the cup is plain and escalloped. Marks, the Augsburg pine and

F. R. L. in a heart-shaped shield. It has a plain paten. 18th century. Height, 12½ in. THE DUKE OF HAMILTON.

No. 6,347. Standing silver-gilt cup and cover, ornamented with arabesques and three medallions of hunting scenes; three detached scrolls on the stem, and a boss of heads and flowers; on the cover are dolphins and groups of fruit, a statuette of a female holding a sword and shield. Circa 1600. Hall-marks, N. for Nuremberg and M. K. Height, 20½ in. THE DUKE OF HAMILTON.

No. 6,348. Low cylindrical covered cup, resting on three pomegranates, ornamented with engraved borders and belts of enamelled floriated scrolls, with engraved medallions, containing classical busts; enamelled arabesques on the cover, which is also set with turquoises and garnets. Hall-marks, a double diamond, with C. in each; M. B.; and black letter S. German, circa 1590. Height, 5⅝ in.

DAVID FALCKE, ESQ.

No. 6,349. Silver tazza in repoussé work; the subject, filling the inside of the bowl, Christ and the Woman of Samaria; the stem forms an oviform boss or baluster, chased with leaves, the stand ornamented with groups of fruit and foliage, gadrooned border. Hall-marks, italic *N*, a crowned shield of arms, the letter V, and a star with letter V below. Height, 6⅞ in.; diameter, 8 in. J. DUNN GARDNER, ESQ.

No. 6,350. Tankard in German serpentine, mounted with silver-gilt cover and stand; on a plain belt round the centre is written

"*Christophorus Hofrichter des Gottshaus seiten steten. Spes non confundit* 1616."

The cover is surmounted by a lion holding a shield. Height, 9 in. R. TEMPLE FRERE, ESQ., M.D.

No. 6,351. Silver-gilt owl cup, with enamelled or glass eyes, perched on a round pedestal. 18th century. Two hall-marks, a shield with 1722 and 73 above, and initials I.A.S. Height, 9½ in. W. STIRLING, ESQ., M.P.

No. 6,352. Silver cup, with two scroll handles of large repoussé cherubs, the lower part fluted. Date, beginning of 18th century. Height, 6 in. W. STIRLING, ESQ., M.P.

No. 6,353. Fruit tazza, decorated with pierced repoussé ornaments, cherubs, fruit, and flowers. 18th century. Diameter, 12¼ in. EARL OF HOME.

No. 6,354. Silver parcel-gilt cup in form of a horse, on an oval stand. 17th century. Two hall-marks, cross swords and S.F. and I.B. Height, 8 in. D. FALCKE, ESQ.

No. 6,355. Small silver cup, engraved with houses, castles, &c.; on the border a coat of arms and two busts in

medallions, chased foot, resting on three cherubs. Height, $3\frac{1}{2}$ in. R. TEMPLE FRERE, ESQ., M.D.

No. 6,356. Large silver-gilt circular salver, with a shield of arms in the centre, supported by cupids; round this are six medallions of elaborately executed hunting scenes, in repoussé border of foliated scrolls and masks. Diameter, 2 ft. HON. R. CURZON, JUN.

Nos. 6,357 & 6,358. Parcel-gilt ewer and salver, with border of heart-shaped ornaments, in the centre a rosette and concave flutings, and two heart-shaped medallions. Diameter, $20\frac{1}{4}$ in. The ewer has a high handle of a bird's head and wings, ending in a serpent; fluted neck with repoussé floriated borders. Hall-marks, the Augsburg pineapple, circa 1690. Height, $12\frac{1}{2}$ in. MESSRS. HUNT AND ROSKELL.

Nos. 6,359 & 6,360. Pair of vases, decorated with repoussé scroll-work. 17th century. Marks, Augsburg pine-apple and M.D.V. W. STIRLING, ESQ., M.P.

No. 6,361. Oval silver-gilt salver, with repoussé scroll-work; amorini in the centre with palm branches and cornucopiæ, gadrooned edge. Hall-marks, letter N and a horse-shoe crossed by an arrow. Circa 1700. Diameter, $13\frac{1}{2}$ in. by 11 in. SIR T. W. HOLBURNE, BART.

No. 6,362. Oval salver, in the centre Silenus on an ass; border of large flowers. Dutch work, circa 1680. SIR T. W. HOLBURNE, BART.

No. 6,363. Large silver-gilt heraldic lion rampant crowned, holding in his left fore paw a shield with the royal arms of England blazoned in proper colours in transparent enamels, surrounded by a wreath of oranges and leaves; the figure stands on a high oval pedestal, on the lower part of which are four medallions separated by trophies and fruit, and a larger one in front, on which is inscribed:—

"*Gulielmus III. Dei gratiâ Angliæ, Franciæ, Scotiæ, et Hibernicæ Rex, Fidei Defensor, Superstitionis Eversor; Civitatis Bernensis Patriciorum atq. candidator. Ordini perpetuum hocce munificentiæ dedit monimentum probati in Regem optimum studii flagrantissimi præmium. Quum annivers. Militiæ Civicæ Solennia in v. cal. Junii celebrando Max Regis Natalitio edixisset anno a regni ejus ausp. II. a salute parta MDCXC.*"

In the smaller medallions are the following emblems and inscriptions:—

1st, "ANGLIA," a sceptre with a rose at the end, a crown above, and inscription,

"*Expetitus Libertatis vindex, invitis malevolis Veni, vidi, vici.*"

2nd, "FRANCIA," a sceptre with fleur-de-lys, crown above;
"Etiam soli sunt sua deliquia."

3rd, "SCOTIA," a sceptre with a thistle, crown above;
"Cur servi tua sit fortuna cur ratio ad te nihil."

4th, "HIBERNIA," a crown and sceptre with a harp;
"Insolentia nostri discors mox suave sonabit."

The head of the lion is moveable, so that the vessel may be used as a drinking cup. Hall-marks, a bear passant (Berne) and the letters E.I., with a star above a crescent. Height, 17¾ in.; length, 12 in.; width, 7⅜ in.

BARON MAYER DE ROTHSCHILD, M.P.

No. 6,364. Large silver-gilt owl, with a small bird under its feet; it forms a cup; as before, the head being moveable; on the neck is engraved the following couplet:—

"Ob schon all vögel hassen mich
Bin ich ein Kautz und acht es nicht."

Round the foot is inscribed:—

"Iuventutis Bernensis Principibus, Poculum hoc ut sui inter pocula memores essent, Dono dedit Philibertus Herwart, Baro Huningæ, Guil. III. M. Brit. Regis ad Helv. Ableg. Extraord."

Two hall-marks, a spread eagle and N.M., palm branch and laurel branch, star above. Height, 14¼ in.

BARON MAYER DE ROTHSCHILD, M.P.

No. 6,365. Silver parcel-gilt equestrian group of Gustavus Adolphus, King of Sweden, wearing a crown set with stones; he is in armour, and holds a short sword. German work. Date, first half of the 17th century. The head is moveable. Hall-marks, the Augsburg pine-apple and S.M. Height, without the pedestal, 13½ in.; length, 12 in.

BARON MAYER DE ROTHSCHILD, M.P.

No. 6,366. Silver-gilt stag cup, on oval stand repoussé, with a landscape. Mark, Augsburg pine-apple. 17th century. Height, 7¾ in. D. FALCKE, ESQ.

No. 6,367. Silver-gilt hemispherical cup, repoussé with flowers and fruit, on circular foot. Nuremberg? 17th century. Height, 7 in. MESSRS. HUNT AND ROSKELL.

No. 6,368. Parcel-gilt tankard, hexagonal, engraved with full-length figures of antique heroes, repoussé flowers, scroll handle. Hall-marks, lion rampant and G.I. (Holland). Circa 1600. Height, 9 in. D. FALCKE, ESQ.

No. 6,369. Small bell-shaped cup, silver-gilt, repoussé medallions, engraved ornaments between. Three hall-marks, N., I.S., and C.A. Circa 1600.

MESSRS. HUNT AND ROSKELL.

No. 6,370. Mounted cocoa-nut cup. The nut is plain and unpolished; it is mounted in silver-gilt, with three upright

bands of chased scrolls and medallions at top, of three classical busts in relief; between these three broad leaves spring upwards from the stem; on the upper part of the stem are appliqué leaves and detached scrolls, and on the lower three busts of emperors; the rim and foot are engraved with scrolls and portraits in relief. The cover is surmounted by a statuette of a dwarf in a cuirass, holding a shield, on which is a wheel with five spokes, the initials G.V.B., and date MDXXX. Inside is a medallion of the Emperor "Karolus." Height, 10 in. It has the Nuremberg hall-mark. P. H. HOWARD, ESQ., of Corby.

No. 6,371. Silver beaker, finely engraved at the top with flowers, fruit, and birds, and clusters of large rose and star ornaments. Dated 1649. Hall-marks, St. George's cross on a shield, and the letter E. Height, 8 in.
W. STIRLING, ESQ., M.P.

No. 6,372. Silver-gilt equestrian figure blowing a horn, with holsters at his saddle-bow, on an oval stand. German, circa 1700, with the marks of two keys crossed, trefoil bows, and initials I.G.K. Height, $5\frac{3}{4}$ in.; length, 7 in.
D. FALCKE, ESQ.

No. 6,373. Silver-gilt tankard, repoussé with three cartouches of recumbent allegorical figures, with fruit and scrolls between, arabesque handle and syren purchase; on the cover are three cherubs, and in the centre an engraved shield of arms, inscribed "Georg Van Hagen, 1604." Height, $6\frac{1}{4}$ in. MESSRS. GARRARD.

No. 6,374. Silver-gilt figure of a bull, forming a drinking cup, mounted on a triangular stand, on which is a toad and a fox. Hall-marks, a pellet within an annulet, and initials M.B.P. Height, 9 in. D. FALCKE, ESQ.

No. 6,375. Silver-gilt owl cup, standing on a billet and circular foot, chased with masks and flowers. Hall-marks, N., I.W., and a small countermark of a hare's head with long ears. Circa 1580. Height, $8\frac{1}{4}$ in. J. DUNN GARDNER, ESQ.

No. 6,376. Nautilus cup, with silver-gilt mounting, the shell enclosed by three terminal figures and festoons of fruit; pierced and engraved borders of cupids on dolphins. It is supported by a kneeling figure on an oval pedestal, with shells, frogs, &c., and a repoussé border of dolphins. The cover is surmounted by a lion holding a shield of arms. The Nuremberg? hall-mark and W. Circa 1620. Height, $16\frac{1}{4}$ in. D. FALCKE, ESQ.

No. 6,377. Square silver-gilt tazza or bread basket, with pierced floriated border, the centre repoussé with the Adoration of the Magi; flat projecting handles of figures of Faith and Hope, cherubs in the angles. Hall-marks, lion

rampant for Holland, rose under a crown, and the letter Y. Circa 1690. Diameter, 2 ft. by 13 in. MESSRS. GARRARD.

No. 6,378. A silver four-wheeled chariot drawn by four horses abreast. At the back is a high canopy extended over the head of a crowned figure seated on a chair, holding a cup in his right hand; before him an attendant wearing a turban and feather, holding a bottle and cup (made of jacinths). In the chariot are also three other grotesque figures, one of whom is beating another with a stick, the other is standing on a wine cask, a monkey holding an apple completes the group inside the car. The driver is seated on a seat supported by scroll brackets projecting from the sides of the chariot; numerous stones are set in various parts of the work, the harness and traces being studded with turquoises and garnets. The sides of the car are repoussé with monkeys and fruit, fringed border. The back of the canopy diapered and ornamented with an ape holding up a shield, on which is inscribed "L'IMPERADORE DEL GIORNOE DISEGNATO ED ESEGUITOE DA LUSAGNOLA DA JESUI E RIALTO VENEZIA MVXCIIII." The whole is mounted on a red velvet stand with appliqué flowers and leaves, and borders of fleurs-de-lis in silver. Height, with stand, 22 in.; length, 3 ft. 6 in. R. S. HOLFORD, ESQ., M.P.

No. 6,379. Two attendant knights or outriders armed cap-à-pié, accompanying the preceding piece, their accoutrements set with garnets and turquoises. Height, $13\frac{7}{8}$ in.; length, 11 in. R. S. HOLFORD, ESQ., M.P.

Nos. 6,380 & 6,381. A pair of silver sconces, with scroll branches for a single light each, with an escallop shell at top, respectively ornamented with repoussé figures of the Mater dolorosa, St. Catherine, and "St. Begga," dated 1674, and Saints Anna, Barbara, and "Begga." Flemish (?). Height, $18\frac{3}{4}$ in. HON. R. CURZON, JUN.

No. 6,382. Silver box, in form of a wine cask. Height, $4\frac{1}{4}$ in. LORD BATEMAN.

No. 6,383. Silver-gilt beaker, engraved with figures of Faith, Hope, and Charity; a corded belt at bottom and chased foot. Height, 5 in. SIR T. W. HOLBURNE, BART.

No. 6,384. Silver-gilt mustard pot, chased with open festoons of flowers; in front two cupids supporting a shield; fluted brackets between, resting on three claw and ball feet; the cover is fluted, surmounted by a pine-apple. Three hall-marks, the double interlaced L., U. under a crown, a fleur-de-lys, L. J., and star. French work, 17th century. SIR T. W. HOLBURNE, BART.

No. 6,385. Silver-gilt beaker, engraved with vertical and

imbricated lines crossing each other, with a German medal at the bottom, dated 1584. Height, 4⅜ in.

SIR T. W. HOLBURNE, BART.

No. 6,386. Silver-gilt oval repoussé dish, with large flowers and pounced work on the border; in the centre two amorini in a landscape; on the back is the name, "Christian Hamel, 1726." Diameter, 13¾ in. by 11¾ in.

VISCOUNT STRANGFORD.

No. 6,387. Silver-gilt dish, escalloped edge, repoussé medallion portraits, scrolls, and trophies; in the centre are travellers on camels. Mark, a double-headed spread eagle. Diameter, 11 in. VISCOUNT STRANGFORD.

No. 6,388. Silver-gilt oval dish; border of repoussé basket work pattern and cartouches; in the centre a river scene and landscape; figures in a boat, &c. 18th century. Diameter, 14¾ in. by 11½ in. VISCOUNT STRANGFORD.

No. 6,389. Chinese silver octagonal cup and saucer, with chased and gilt flowers. THE DUKE OF RICHMOND.

No. 6,390. Silver parcel-gilt peg tankard; repoussé flowers and scrolls on claw and ball feet; the purchase is a lion, with fore paws resting on a shield. 17th century.

J. W. WALROND, ESQ.

No. 6,391. Parcel-gilt covered cup; repoussé with scriptural subjects; the cover surmounted by a pine-apple; on three ball feet. Two hall-marks, a key and D, and cipher G. K. MESSRS. GARRARD.

No. 6,392. Small silver oviform vase, with one handle; round the centre is an acanthus-leaf pattern.

J. DUNN GARDNER, ESQ.

No. 6,393. Cylindrical beaker, engraved with fruit and scrolls; in the centre the royal arms of England crowned, beneath an oval medallion of William and Mary, and a long Dutch inscription. Four hall-marks, lion rampant for Holland, a cock, a shield of arms, and Roman small e. Height, 8 in. MESSRS. GARRARD.

No. 6,394. Silver beaker, engraved with small landscapes and scriptural subjects, enclosed by arabesque scrolls, birds, &c. Hall-marks, three fish on a shield, and Roman R. Circa 1660. Height, 7¼ in. J. DUNN GARDNER, ESQ.

Nos. 6,395 to 6,400. Six parcel-gilt plates, repoussé borders of cupids and flowers, the centres pounced with fruit; escalloped edges. Mark, the Augsburg pine-apple. Circa 1690. MESSRS. FARRER.

Nos. 6,401 & 6,402. Pair of triangular silver salt-cellars, resting on three scroll feet; chased border of cupids and fruit. REV. MONTAGUE TAYLOR.

No. 6,403. Metal-gilt teapot, plain body, a marine

monster on the handle; the cover enamelled with flowers, and with a bunch of gilt flowers at top. Venetian, 16th century. J. DUNN GARDNER, ESQ.

No. 6,404. Silver-gilt beaker, engraved with six medallions round the top, of views of German cities; and underneath medallions of saints, birds, scrolls, &c. 17th century. Mark, the Augsburg pine-apple. Height, $7\frac{7}{8}$ in.

HIS EMINENCE CARDINAL WISEMAN.

No. 6,405. Parcel-gilt bowl and stand of filagree work. Oriental. J. C. HARRIS, ESQ.

No. 6,406. Lofty parcel-gilt ewer and cover, of hemispherical form, repoussé with scriptural subjects of the Virgin and St. Elizabeth, and the birth of St. John; two cherubs in front under the spout, and another under the handle; it is supported by a group of three figures, illustrative of the Murder of the Innocents, and stands on an oval foot of four cherubs in high relief. The cover is chased with herbage and a tree, and on a monticule is a matron lamenting the death of her child. Height, $19\frac{1}{2}$ in.

LORD CLIFFORD.

No. 6,407. Salver "en suite," ornamented in high relief, with a border of angels bearing baskets of fruit and floriated ornaments. In the centre an elaborate repoussé composition of the Holy Family and St. John at a fountain, with angels carrying baskets of fruit; from an engraving after Sebastian Bourdon. Two hall-marks, the Augsburg pine-apple and a French horn, II above. Diameter, 2 ft. $7\frac{1}{2}$ in. by 2 ft. 4 in. LORD CLIFFORD.

This fine cup and salver was given by Ferdinand II., Grand Duke of Tuscany, to Lord Clifford, Lord Treasurer of England (created Baron in 1672 and died 1673), on the occasion of a baptism.

No. 6,408. Silver parcel-gilt figure of an armourer hammering a sword-blade on an anvil; on the six-lobed foot are various implements and repoussé trophies. 16th century. Hall-mark, the Nuremberg pine. Height, $13\frac{3}{4}$ in.

CHARLES MILLS, ESQ.

Nos. 6,409 & 6,410. Two tazze, with statuettes of the Roman emperors Julius and Nero rising from the centre of the bowls, each of which are embossed with four compartments, divided by as many columns radiating from the centres, representing, in minutely chased work, the principal incidents in the reigns of the before-named emperors within imbricated borders; these pieces rest on fluted baluster stems; they are part of a set of twelve similar tazze. Italian 16th century work. Height, 17 in.; diameter, $14\frac{1}{2}$ in.

RICHARD ATTENBOROUGH, ESQ.

No. 6,411. Ostrich egg cup, mounted in plain silver. Height, $8\frac{1}{4}$ in. J. W. BRETT, ESQ.

No. 6,412. Oval box and cover with large repoussé flowers, resting on three scroll feet. Hall-marks, three saltire crosses of Amsterdam ; L.P., and E. Height, $3\frac{1}{2}$ in. ; Length, $6\frac{1}{4}$ in. W. P. KING, ESQ.

No. 6,413. Pair of octagonal silver boxes, the covers opening by centre hinges, on four scroll feet ; on the covers are shields of arms and chased scrolls next the hinges, plain moulded sides. French, end of the 17th century. Hall-marks, the letter A crowned, interlaced with the double L, Roman capital G under a crown, fleur-de-lis, and N.M.L. Length, $4\frac{3}{4}$ in. LORD BATEMAN.

No. 6,414. Looking glass, repoussé silver frame, with pierced scrolls, engraved silver back with flowers. 17th century. J C. HARRIS, ESQ.

Collection of Dutch and German Spoons of the 17th century, belonging to W. Stirling, Esq., of Keir, M.P.

No. 6,415. Set of twelve silver apostle spoons, engraved with Latin mottos on the stems.

No. 6,416. Silver spoon, with a ship in full sail, on chased stem.

No. 6,417. Silver apostle spoon, with chased zigzag ornament.

No. 6,418. Silver spoon, twisted stem, surmounted by a figure of St. John.

No. 6,419. Two silver spoons, triangular stems, with female terminal figures.

No. 6,420. Six silver spoons, the stems surmounted by the Virgin and child, St. John, and other saints.

No. 6,421. Two silver spoons, knotted stems, surmounted by figures of soldiers.

No. 6,422. Six silver spoons, with various ornamental knobs.

No. 6,423. Silver folding fork and spoon combined, surmounted by a figure of Cupid.

No. 6,424. Silver-gilt spoon, twisted stem, with a bull on the end.

No. 6,425. Massive silver-gilt spoon, chased in high relief with the Entombment and Crucifixion, with inscriptions and numerous figures continued spirally round the stem, surmounted by an angel holding a chalice.

No. 6,426. Silver-gilt spoon ; on the end of the stem is an angel blowing a trumpet, inscribed with name and date 1681.

No. 6,427. Six silver-gilt apostle spoons, with figures of saints, mostly of Dutch manufacture. 17th century.
E. WATERTON, ESQ.

No. 6,428. Silver-gilt spoon, with large bowl and short stem of floriated ornament and five rings. 17th century.
E. WATERTON, ESQ.

No. 6,429. Two silver-gilt spoons, with terminal figures on the ends, and one with wooden bowl and stem.
E. WATERTON, ESQ.

No. 6,430. Two silver-gilt spoons, with scroll handles, curved, chased and engraved bowls, one dated 1664.
SIR T. W. HOLBURNE, BART.

No. 6,431. Silver-gilt folding spoon and fork combined; on the end is a helmet and scroll, the bowl engraved with fruit. SIR T. W. HOLBURNE, BART.

No. 6,432. A circular frame, containing 16 apostle spoons and four others, of English and foreign make, principally of the 17th century. SIR T. W. HOLBURNE, BART.

No. 6,433. A frame, containing 20 apostle spoons, of English and foreign make. 17th century.
SIR T. W. HOLBURNE, BART.

No. 6,434. A frame, containing 20 spoons of the 17th century, with buttons on the ends and baluster ornaments.
SIR T. W. HOLBURNE, BART.

No. 6,435. A frame, containing 12 apostle spoons, mostly with old English hall-marks; seven others with flat tops and balusters, and 19 silver-gilt teaspoons in form of leaves.
SIR T. W. HOLBURNE, BART.

No. 6,436. A frame, containing 18 silver-gilt teaspoons, with open-work tops, and 18 smaller spoons.
SIR T. W. HOLBURNE, BART.

No. 6,437. A case, containing 11 old English spoons, dating from 1599 to 1690, six being apostles' spoons, the others with button and baluster ends, and a folding fork and spoon, with a female figure holding a vase, which unscrews, and has at the end a toothpick. The last is of Amsterdam work. J. P. DEXTER, ESQ.

No. 6,438. Silver spoon, with the stem half plain and square, twisted toward the end, which has a griffin supporting a shield, marked A.D. J. P. DEXTER, ESQ.

No. 6,439. A case containing three old English apostle spoons, and nine others, principally English of 17th century work. J. P. DEXTER, ESQ.

No. 6,440. Liturgical spoon, used in the administration of the communion of the Greek Church; inlaid with niello work. Length, 10½ in. PERCY DOYLE, ESQ.

No. 6,441. Silver spoon of early English make, with flat shank cut straight off at the end. Date, 1585.
P. W. DOYLE, ESQ.

No. 6,442. Silver spoon with oval bowl and crooked stem ending in a bird's head, in form of a swan, said to have belonged to Charles II. THE DUKE OF RICHMOND.

No. 6,443. Silver folding fork and spoon combined; the bowl of the spoon is of mother-of-pearl; the case in which it is carried is of cuir bouilli, in the form of a tortoise. German, 17th century. REV. J. BECK.

No. 6,444. Silver folding fork and spoon fitting together; on the end of the stem is a goat's head.
REV. MONTAGUE TAYLOR.

No. 6,445. Nine old English silver spoons, plain bowls and quadrangular stems, baluster knobs and buttons. 17th century. R. TEMPLE FRERE, ESQ., M.D.

No. 6,446. Eleven silver spoons of foreign make, with square stems, baluster and button ends. 17th century.
R. TEMPLE FRERE, ESQ., M.D.

Nos. 6,447 & 6,448. Two silver apostle spoons, and two with lions bearing shields, one of which is English. 17th century. R. TEMPLE FRERE, ESQ., M.D.

No. 6,449. Nine silver spoons, plain bowls, with flat engraved stems. Foreign; one English.
R. TEMPLE FRERE, ESQ., M.D.

Nos. 6,450 & 6,451. Two silver spoons with pine-apple ends, and one with twisted stem, a ball at the end.
R. TEMPLE FRERE, ESQ., M.D.

No. 6,452. Twelve silver spoons, ornamented with pine-apple knobs, cherubs' heads, &c.; some with engraved flat stems, many with names and dates. 17th century. From Norway. ROBERT ELWES, ESQ.

No. 6,453. Silver folding spoon and fork, with elaborately chased stem, surmounted by a female terminal figure. German. 17th century. STONEYHURST COLLEGE.

SECTION 26.

DAMASCENED WORK.

ORIENTAL DAMASCENED BRASS VESSELS.

By E. STANLEY POOLE (of the Science and Art Department).

Metal work of Arab, or so-called "Saracenic," origin, is of two very distinct styles. The oldest and most important is

of the genuine art, and the specimens that have come into the hands of collectors are generally of its best time, and from the country where it attained its highest excellence. These date from about the middle of the 13th century to quite the close of the 15th, and have been made chiefly for the kings and grandees of the two dynasties of Memlook kings of Egypt. Many of the men who executed these fine works were no doubt Egyptians, for the Coptic portion of that people have always retained much of the skill of the ancient Egyptians, and they readily adopted the art of their Mahommadan conquerors. But there is also abundant proof, both in the style of some of the specimens, as well as written evidence in Arab histories, that skilled craftsmen were attracted to Cairo from all parts of the East, and also from the great cities of Italy, by the riches and liberality of the Memlook court. The specimens in this collection, especially the first eight in the list, are excellent examples of the singular beauty of the art, and the great skill of the metal workers. Objects belonging to this class are not found later than A.D. 1517, when Egypt was taken by the Turks, and the skilled craftsmen of Cairo, to the number of some hundreds, were carried by the conqueror to Constantinople.

Besides these Egyptian specimens are some that are undoubtedly Persian, though these are not as often met with; and others which appear to come from Asia Minor or Mesopotamia, and possibly Damascus. Of these there is a very early example in the collection, No. 6,562, dated 629 of the Flight (A.D. 1250). This school appears to have been the origin of a second class, mostly dating from at least two centuries later down to modern times, all the examples of which are inferior to the Egyptian, and exhibit more or less of the decadence of art. The more recent specimens bear inscriptions that appear to be ignorant copies of traditional sentences in common use on such vessels. This kind of oriental work seems to have been made, at least in late times, for the Venetian and other European markets, many bearing coats of arms.—There is another class of objects, of rough execution and late work, unlike the preceding, but retaining some of the characteristics of the first style. Their inscriptions are, like those just named, mostly illegible. They perhaps come from Morocco.

No. 6,554. Censer, or vessel for fumigation ("mibkharah") of brass, inlaid with inscriptions encrusted with silver, and elaborate arabesque ornament in gold; the body cylin-

drical, standing on three feet; with a semicircular cover, pierced to allow the escape of the smoke. The style is of the best period of Arab art, and the execution very fine. The vessel bears two bands of inscriptions, and inscriptions in circular ornaments. The larger inscriptions are as follow, (repeated with variations) :—"To our Lord the Sultán El-Melik en-Násir, the wise, the powerful, aider of the world and the religion, Mohammad son of the Sultán El-Melik el-Mansoor Kaláoon Es-Sálihee." The small inscriptions contain only the first dedicatory words.

Mohammad son of Kaláoon was one of the greatest of the Memlook kings of Egypt, and his reign was remarkable for the number of mosques and other buildings erected in Cairo, some of them marked by Tatar peculiarities. He reigned from A.D. 1293 to 1341, but was twice deposed. Height, 14½ in.; diameter, 6 in.

This and a pair of glass lamps (Nos. 4,967 and 4,968), dating in the same reign, are the earliest examples of Arab art in the collection, with the exception of No. 9. Before the Memlook dynasties (A.D. 1250) the warlike race of Saláh-ed-Deen ruled Egypt and a great part of Syria; and a succession of wars, with the incursions of the Tatars and the fall of the Khaleefehs of Baghdád, retarded the progress of art. Much earlier examples are therefore not likely to be preserved. SIR H. H. EDWARDES, BART.

No. 6,555. Ewer ("ibreek"), brass, elaborately ornamented, with traces of gold and silver; the shape of the body is spherical, with a cylindrical neck, small foot, and plain handle. The ornamentation is most delicate, and the inscriptions are curiously interwoven with the arabesques. Egyptian, about A.D. 1350. The inscriptions contain the titles of a king, whose name is omitted. Height, 11¼ in.
A. NESBITT, ESQ.

No. 6,556. Censer ("mibkharah"), consisting of two hemispheres, of brass, encrusted with gold and silver: there are two bands of inscriptions on each hemisphere; the intermediate spaces being filled in with pierced curvilinear ornament, and the device of a double-headed eagle, with outspread wings, in a circle three times repeated. This device was probably a badge of the Memlook Court since the days that it was the emblem of Karakoosh, wezeer of Saláh-ed-Deen (compare the glass lamps, Nos. 4,967 and 4,968, page 384, *suprd*). The inscriptions contain the names of one Bedr, a memlook (or slave) of one of the grandees, himself a memlook of the Egyptian Court, of about the same time, as his titles show, as No. 1. This kind of censer was suspended by a chain, and swung. Diameter, 7 in. JOHN HENDERSON, ESQ.

No. 6,557. Brass vessel for the bath, cylindrical and bell-mouthed; the whole outside, except a small space at the bottom, divided into squares, and filled with bold curvilinear and interlaced ornament and inscriptions; a band of inscription and ornament running round the inside; the whole probably at first encrusted with gold and silver. The style and workmanship render this one of the finest pieces in the collection. The outer inscription is as follows:—"To our Lord the Sultán, the just king, warring for the religion, El-Melik el-Ashraf Abu-n-Nasr Káït-báy; mighty be his aid rendered." The inner inscription contains nearly the same words, and the circles have the names and titles of the Sultán.

Káït-báy was one of the last of the Memlook kings of Egypt before the Turkish conquest, reigning from A.D. 1468 to 1496. His sepulchral mosque, on the east of Cairo, is the chief ornament of the so-called "tombs of the Caliphs."

Diameter at mouth, 20 in.; at base, 15 in. Height, 9 in.

C. OCTAVIUS MORGAN, ESQ., M.P.

No. 6,558. A similar vessel, probably of nearly the same date as the last; a single incription running round the outside, with bold ornament and devices representing the chase, figures of gazelles, hunting leopards, and the like; at the bottom, inside, an ornamental circle, containing devices of fishes swimming. The inscription contains royal titles, but ends abruptly in the middle of a word without the name of the king. Egyptian, middle of 15th century. Diameter at mouth, 17¾ in.; at base, 14 in.; height, 8½ in.

C. OCTAVIUS MORGAN, ESQ., M.P.

No. 6,559. Bowl ("kidr") of brass encrusted with gold and silver, of a flattened globular shape, and contracted mouth; used to contain viands for the table. The inscriptions give the name and titles of El-Melik en-Násir Mahommad son of Kaláoon, like No. 1; and the ornamentation is of the same excellent character as that example. Diameter of mouth, 6½ in.; greatest diameter, 8½ in.; depth, 3¾ in. THE DUKE OF BUCCLEUCH.

No. 6,560. Tray ("seeneeyeh") of fine brass, of the kind used for meals in Arabian countries. This remarkably fine specimen is nearly covered with inscriptions on its upper surface, the spaces between them being filled in with conventional foliage of a character rather foreign to Arab art, and resembling a Persian style. The whole was enriched with gold and silver, of which traces remain. Besides three inscriptions in small characters encircling the tray, one in very large characters covers about half the surface. None of these inscriptions contain any name, but the titles of an

officer of the Egyptian court (superintendent of the Deewán el-Inshà). Three small circles, however, bear the names of El-Melik en-Násir Faraj son of Barkook. It appears likely, from their purport disagreeing with the other inscriptions, that these latter were added when the tray passed into the king's possession; and there are other indications of this having been the case.

El-Melik en-Násir Faraj was the second king of the second, or Circassian, dynasty of Memlook kings of Egypt, founded by his father Barkook. He began to reign A.D. 1399, and was put to death at Damascus in the year 1406. Diameter, 3 ft. 2 in. E. HAILSTONE, ESQ.

No. 6,561. Long narrow box, with semicircular ends, of brass, the lid elaborately ornamented with arabesque patterns encrusted with gold, and an inscription in silver; in excellent preservation and of the best time. Egyptian, about 1400? The inscription is as follows:—"The Prophet, on whom be peace, said, 'The believer is the mirror of the believer.' The Apostle of God said what is true." This box was evidently designed to contain the reed pens, penknife, &c. of a wealthy or royal scribe. Length, $9\frac{3}{4}$ in.; with, 2 in.; depth. $1\frac{3}{4}$ in. M. RHODE HAWKINS, ESQ.

No. 6,562. Ewer ("ibreek"), brass, in shape globular with a bell-neck and hemispherical lid, and a curved handle. The foot has been damaged and mended with lead, and the spout has also been roughly soldered. The whole surface is ornamented with minute work, rather of the second style mentioned at the commencement of this paper, but of older date. An inscription round the neck tells that it was made for an emeer of El-Melik el-'Azeez (possibly the son of that name, of Saláh-ed-Deen, the famous Saladin, who reigned over Egypt and Syria from the year of the Flight 589 to 595.) Beneath this inscription a series of semicircles contain the name of the maker, Kásim son of Alee of El-Mósil (the city of that name on the Euphrates). and the date of the year of the Flight 629 (A.D. 1250). Another inscription round the foot is much defaced. Height, $14\frac{1}{4}$ in. H. DANBY SEYMOUR, ESQ., M.P.

No. 6,563. Cup, copper, encrusted with gold and silver (late Persian?) There are three sitting figures, in circles, of Persian type, corresponding with the general character of the work. It bears inscriptions, one round the lip, the other round the foot, in rude letters, apparently illegible. Height, 5 in.; diameter, 5 in. M. RHODE HAWKINS, ESQ.

No. 6,564. Brass bowl ("kidr"), in shape like No. 6,559, but of rude workmanship and certainly very late. The ornament retains some of the peculiarities of the first

style, but is angular and wanting in elegance. The inscriptions appear to be copies by ignorant workmen of the writing usual on metal wares of the period. It is noteworthy that the writing on this, and on two dissimilar but also late examples, Nos. 6,575 and 6,576, is mainly an imitation of one original. This is the only example of this class (which we think may come from Morocco, and date in the end of the 17th or the earlier part of the last century) in the present collection; but specimens are common, and several are in the permanent collection of the South Kensington Museum. EDMUND WATERTON, ESQ.

No. 6,565. Casket, brass-mounted with gold and silver, of an oblong shape, and standing on four low feet. The lid displays the figure of a king seated on his throne with an officer of the court on either side; on the front and back are similar devices with musicians, and at each end are single figures. The remaining space is wholly covered with small ornamentation. Persian work. Length, 6½ in.; width, 5 in.; height, 7 in. M. RHODE HAWKINS, ESQ.

No. 6,566. Casket, iron, damascened in gold. Length, 3¼ in.; width, 2¼ in.; height, 3 in. G. H. MORLAND, ESQ.

No. 6,567. Tray of a fine alloy, having a golden colour, probably brass with a large per-centage of silver. The better kind of trays of this description, made in Constantinople in the present day, are thus alloyed; they are used for coffee, sherbet, &c. This specimen is ornamented with a large incised pattern of Persian work. It was brought, by its present owner, from Persia. Diameter, 19½ in. HON. ROBERT CURZON, JUN.

No. 6,568. Tray, of brass encrusted with silver; the ground, a geometrical pattern, with a device in imitation of Arabic letters running twice round it. An inscription round the edge, divided by scenes from the chase, has been unfortunately defaced, for the purpose of removing the silver that encrusted it. This tray displays in a circle in the centre a figure of the king on his throne with his ministers; beneath, two lions; in the middle below a double-headed eagle with outstretched wings, and an archer shooting at him on either side. Other large circles contain scenes of the chase, &c.; and smaller circles, sitting figures. Compare No. 6,565. Diameter, 17 in.

JOHN HENDERSON, ESQ.

No. 6,569. Bowl, circular, with a flat cover of brass, minutely damascened in gold, with a bolder silver ornament running over it. In the centre of the cover and also of the bottom of the bowl, is the device of interlaced triangles, or "Solomon's seal." On the upper edge of the bowl, within

the cover, is the maker's name, "The make of the craftsman Mohammad the Kurdee . . . . . ." This is a fine example of the second class of objects of oriental work before mentioned. All the rest here following belong to the same class. Diameter, 6 in.; height, 3 in. A. NESBITT, ESQ.

No. 6,570. Vessel of brass alloy, cylindrical, and with a semicircular handle, from which the vessel is suspended by eyes, probably for use in the bath; minutely ornamented in a style resembling the preceding. Diameter, 11 in.; depth, 6 in. H. DANBY SEYMOUR, ESQ., M.P.

No. 6,571. Similar vessel, of a like style of ornament, but of later work; the handle of European character, with two griffins' heads. Beneath the eyes, to which the handle is attached, are the words "Engraved by the unworthy servant of God, Zeyn-ed-Deen." Diameter, 11 in.; depth, 5½ in. C. OCTAVIUS MORGAN, ESQ., M.P.

No. 6,572. Similar vessel, but of a moulded form, and of more modern work, for the European market. It bears a small shield several times repeated. Diameter, 9½ in.; depth, 5 in. C. OCTAVIUS MORGAN, ESQ., M.P.

No. 6,573. Tray, of a brass alloy, ornamented with minute patterns, encrusted with silver. Diameter, 21¼ in. M. RHODE HAWKINS, ESQ.

No. 6,574. Similar tray, covered with minute ornamentation. Diameter, 18 in. OCTAVIUS MORGAN, ESQ., M.P.

No. 6,574. Similar tray, of a larger style of ornament; in the centre a shield; made for the European market. Diameter, 17 in. HON. ROBERT CURZON.

No. 6,575. Bowl, brass recently gilt, with small ornament of late time, and roughly-cut inscriptions, containing the name of the engraver "Táj-ed-Deen." Diameter, 7 in.; depth, 2¾ in. C. OCTAVIUS MORGAN, ESQ., M.P.

No. 6,576. Bowl, brass recently gilt, exactly similar in style to the next preceding, with an inscription running round a narrow foot. Diameter, 6 in.; height, 3 in. C. OCTAVIUS MORGAN, ESQ., M.P.

WORKS IN DAMASCENED IRON OF EUROPEAN ORIGIN—VENETIAN ENGRAVED BRASS VESSELS, 16TH CENTURY.

By J. C. ROBINSON.

No. 6,587. Square chess-table in damascened iron, supported on a triangular column. The surface of the table is inlaid with panels, cartouches, &c. of the most elaborate

gold and silver damascene work, and with slabs of lapis-lazuli. The triangular pillar, of beautiful architectonic design, is supported at the bottom on three massive divergent feet, representing dolphins, superbly damascened; various portions of the pillar are enriched with relievo ornaments in gilt bronze, and in a niche, in each face of the central division, is a terminal figure, also in gilt bronze. Every part of the stem is covered with arabesques of the most minute and exquisite design in gold and silver. Milanese work, circa 1540. This magnificent table, the cabinet or mirror, next to be described, and the fine toilet mirror now in the Kensington Museum (No. 7,648), were three of the principal objects in the Soltikoff collection, recently dispersed, and were previously in the well-known Débruge-Dumenil collection. (*See* descriptions in the Catalogue raisonné of the latter, by M. Jules Labarte.) They are reputed to have been presented by a duke of Milan (?) to a prince of the house of Savoy. On none of the pieces, however, are there any armorial bearings or other indications by which a definite clue to their origin might have been afforded. The three monuments are probably the most important specimens of the art of "damasquinerie" now extant. THE DUKE OF HAMILTON.

No. 6,588. Small cabinet or tabernacle in damascened iron, opening at both front and back, with hinged falling panels, disclosing on the one side a recess and on the other a mirror. The general form of this well-known and beautiful little monument is that of a small temple. A wide-spread basement of several members is surrounded by a rectangular dado or body, each angle of which is flanked by a circular column; the whole is crowned by a regular entablature and cornice, and an ogee-shaped dome or roof of pierced arabesque work, the apex surmounted by a standing figure of our Saviour chiselled in iron. Each of the narrow sides of the piece contains a recessed niche, in which stand respectively large chiselled iron statuettes of David and Moses, the latter with the tables of the law in his hands, on which is a Hebrew inscription damascened in gold. At each of the four angles of the plinth or basement, moreover, is a seated statuette of an Evangelist, with his appropriate emblem beneath. On the plinth and on other parts of the work are many compositions chiselled in relievo of scriptural subjects, amongst which may be noticed the Nativity, the Adoration of the Magi, Christ's Entry into Jerusalem, the Baptism by John, &c., &c. Every part of the work is enriched with the most beautiful damascened ornamentation in gold and

silver. Extreme height, 2 ft. 7 in.; length, 16¾ in.; width, 12¼ in. SIR ANTHONY DE ROTHSCHILD, BART.

No. 6,589. Cabinet with fall front, surmounted by a triangular pediment, overlaid or encrusted with damascened iron plaques, and ornamented with slabs and cabochons of lapis-lazuli, jasper, onyxes, &c. of many varieties. At each angle of the piece is a detached iron column, standing on a regular pedestal. The entire surface is enriched in the most elaborate style with panels of cartouche work, enclosing classical figures, executed in low relief, in repoussé, and damascened in every part with a great variety of the richest arabesque patterns in gold and silver. In the inside of the piece are drawers, which, together with the inside of the falling part, are also enriched in the same elaborate manner. Milanese work, circa 1540? Length, 3 ft. 6 in.; height, 3 ft. THE DUKE OF HAMILTON.

No. 6,590. Oblong iron coffer, with arched top, to which a ring handle is affixed, enriched in every part with panels and fascia of minute damascene work in gold and silver, of beautiful arabesque foliated patterns. Milanese work, circa 1500-40. Length, 12 in.; width, 7¾ in.; height, 7¾ in. THE DUKE OF HAMILTON.

No. 6,591. Small iron coffer of the same origin and period as the preceding piece, also elaborately damascened with minute arabesques in gold and silver. Length, 3¼ in.; height, 2¾ in.; width, 2½ in. G. H. MORLAND, ESQ.

No. 6,592. Oblong coffer formed of damascened iron plaques, encrusted on a foundation of ebony. Round the sides are a series of mythological and allegorical figures, under arcades, divided by semicircular columns on regular architectural pedestals. These figures and the columns are repoussé in low relief. In front may be specified Vulcan, Minerva, Mars, Venus, and Neptune; at the ends allegorical figures of the Cardinal Virtues, &c. These designs are surrounded by the richest minute arabesque ornaments, damascened in gold in the usual manner, and the other surfaces of the box are enriched with bands, filets, &c. similarly damascened. On the top is a large oblong plaque, containing in the centre a large shield with the three fleurs-de-lys of France, ensigned by a royal crown and encircled by the Cordon of St. Michel; on each side of this is a device of two Corinthian columns, twisted or linked together and surmounted by a royal crown, a large label scroll, elegantly entwined with them, bearing the motto "*Pietate et Justitia;*" on the dado of the column short inscriptions in the Hebrew character and the number 12 in Roman numerals; the ground space betwixt these devices and the central

shield are filled in with elegantly disposed olive branches; all these designs are in gold and silver damascene work. This casket is of precisely the same style as the tabernacle or mirror case belonging to Sir Anthony Rothschild; it is in all probability of Milanese work, circa 1540–50, and made either for King Francis I. or Henri II. Length, 14½ in.; width, 9 in.; height, 8 in.

EDWARD ST. JOHN MILDMAY, ESQ.

No. 6,593. Case of drawing instruments in damascened steel, consisting of an oblong box with hinged lid, containing various receptacles for ink, &c. The instruments are twelve in number, and comprise several pairs of compasses, dividers, crayon and pen holders, &c. Both box and instruments are exquisitely damascened with the most minute and beautiful arabesques in gold and silver of the usual most beautiful Milanese type; the instruments themselves are of very elegant yet simple and useful forms, the compasses, &c. being inlaid down to the very points even, with the delicate scroll ornaments drawn with the utmost care and precise elegance of outline, whilst their actual execution is a marvel of patient elaboration. Circa 1540. From the Stowe Collection.

W. R. DRAKE, ESQ.

No. 6,594. Pair of baluster-shaped candlesticks, beautifully engraved with arabesques and damascened in silver, with an intricate interlaced cord pattern. These beautiful pieces are of unusual and very elegant shape, and are in the most perfect preservation. Venetian work, circa 1550. Height, 9 in.; diameter across the base, 4 in.

ALEXANDER NESBITT, ESQ.

16th Century Venetian engraved Salvers.

No. 6,595. Brass salver; the surface entirely covered with engraved work, being compositions from Roman history, enclosed in numerous medallions or cartouches, encircled with the most elaborate strap-work ornament and arabesques; in centre a medallion with a shield of arms: sable, on a bend argent the lion of St. Mark ppr. (?). The signature of the engraver of this fine plateau is engraved within two compartments in front as follows: "Horacio Fortezza · fece' in Sebenico · del LXII." (probably 1562). Several other pieces signed by this artist are extant. Diameter, 18 in.

W. H. FORMAN, ESQ.

No. 6,596. Salver in bronze of a beautiful gold colour, elaborately engraved with a map or bird's-eye view of a seaport, probably one of the Venetian dependencies on the Dalmatian or Istrian coast of the Adriatic, within a border

of interlaced work. Venetian work, circa 1540–50. Diameter, 16¾ in. HON. R. CURZON, jun.

No. 6,597. Engraved brass salver, with raised or embossed centre elaborately engraved with foliated arabesques, dolphins, oval cartouches, &c.; in centre a shield of arms: paly, sable and argent a dolphin embowed, niant proper. Circa 1540. Diameter, 19 in. C. OCTAVIUS MORGAN, ESQ., M.P.

No. 6,598. Venetian engraved brass salver. The surface entirely covered with an elegant engraved arabesque diaper. Circa 1540. Diameter, 18 in.

C. OCTAVIUS MORGAN, ESQ., M.P.

SECTION 27.

LOCKS, KEYS, AND OTHER OBJECTS IN WROUGHT IRON.

By W. CHAFFERS.

No. 6,608. A collection of 44 chamberlain's keys of office in gilt bronze, chiefly of the 18th century, comprising a more or less complete series of specimens of the reigns of the Emperors of Austria and Russia, Kings of Denmark, Prussia, and the Bourbon Dynasty of Spain, English Kings and Princes of the House of Hanover, and various German Electors and Princes. C. OCTAVIUS MORGAN, ESQ., M.P.

No. 6,609. A collection of steel keys, comprising 15 specimens, several of which are of the 16th century, and are elaborately ornamented. REV. J. BECK.

No. 6,610. A jailer's set of eight iron keys, hinged together, used for opening the old fetter locks. The wards, or rather spring bolts, into which the keys were inserted, must have been of a very complicated character. English work, early 17th century. REV. J. BECK.

No. 6,611. Collection of eight steel keys with open-work scroll bows, two with fluted baluster stems. 17th and 18th century. C. T. HALSTED, ESQ.

No. 6,612. Steel key, open-work scroll bow, fluted baluster stem. 18th century. Length, 4¾ in.

HUGH OWEN, ESQ.

No. 6,613. Iron key, scroll heart-shaped bow, and circular pipe. Length, 4½ in. MRS. LITTLEDALE.

No. 6,614. Steel key of two cross pieces, a geometrical circle, and square open-work handle, dated 1725. Length, 4 in. W. H. FORMAN, ESQ.

No. 6,615. Steel key with two cross pieces, a wheel and square handle. Length, 5 in. W. H. FORMAN, ESQ.

No. 6,616. Gilt chamberlain's key, temp. George I., with G.R. pierced on the bow, surmounted by a crown. S. ADDINGTON, ESQ.

No. 6,617. Iron letter padlock, of horse-shoe form, constructed with five rings, each inscribed with an alphabet, so contrived as to open like padlocks of recent manufacture, when the alphabets are set to a certain word. It was for many years upon a barn door at Worthing, and bears the date 1594, with the words FEERE NOT. English work. REV. J. BECK.

No. 6,618. Steel lock for a chest; the front plate is of open-work scrolls. Size, $7\frac{1}{2}$ by 5 in., with key. REV. J. BECK.

No 6,619. Steel key, and wards of the lock to fit. The pipe of the key is triangular, entering by a tube $3\frac{1}{4}$ in. long into complicated wards. The bow is composed of two dolphins, face to face, with tails curled inwards, and is a fine specimen of elaborately chiselled steel work. French, early part of 17th century. $6\frac{1}{2}$ in. high. REV. J. BECK.

No. 6,620. Large iron lock, with ornamental open-work plate. Said to have been used at the Dantzig Mint. 17th century. Length, 1 ft. $10\frac{3}{4}$ in. G. RIPPON, ESQ.

No. 6,621. Iron lock with four bolts, and a pierced brass plate engraved with the sacred monogram I. H. S. in a wreath. 17th century. Length, $17\frac{1}{2}$ in. W. H. FORMAN, ESQ.

No. 6,622. Steel lock with five bolts, ornamented with engraved open-work scrolls and a spring to keep the bolts back, in form of a tortoise. 17th century. Length, 17 in. C. WINN, ESQ.

No. 6,623. Lantern, of Milanese work, oval form, with a mask in front pierced at the eyes, a large crystal in the mouth for the light to shine through; square pierced chimney at the top. Height, 8 in. STEPHEN RAM, ESQ.

No. 6,624. Cylindrical iron lantern, capped with a fluted conical chimney, terminating in a spike, with a large glass "bull's eye" in front, ornamented with roses and dragons. 16th century. Height, $12\frac{1}{4}$ in. STEPHEN RAM, ESQ.

No. 6,625. Steel knocker, ornamented with buttresses and Gothic tracery; the hammer is rectangular, and has at the lower part in front a bearded figure, with a quadran-

gular fluted boss above his head. French work, circa 1490. Height, 11 in.; width, 4 in. G. FIELD, ESQ.

No. 6,626. Steel lock, with open-work scroll borders in front; on the small door which encloses the key-hole is the figure of a bishop, with crozier and mitre, under a round-fronted canopy; on either side are saints under three-sided canopies; the key has an open scroll bow. French renaissance work, circa 1500–20. 7 in. by 4¼ in.
STONEYHURST COLLEGE.

No. 6,627. Steel lock, with six bolts, partly open, showing the action, with heart-shaped plate at the end engraved with scrolls, and a key with plain bow. 17th century. 11 in. by 6½ in. E. WATERTON, ESQ.

No. 6,628. Iron lock, with three bolts, the action is enclosed by iron plates, which are locked by a small key, open scroll border round. 17th century. 18 in. by 8 in.
E. HAILSTONE, ESQ.

No. 6,629. Shield-shaped iron lock for a large chest, ornamented with open scroll-work plates at top and bottom; on the top frieze is a monogram composed of the letters G. M. A.; scroll border. 17th century. 14 in. by 13 in. E. HAILSTONE, ESQ.

No. 6,630. A steel spring lock for a door, in two boxes, one of which only, contains the action; the front has a blue steel plate covered with appliqué gilt arabesques, the details being a horse and a helmeted-head blowing a horn; scroll border. French, 18th century. Length, 18 in.; height, 6½ in. SIR PERCY BURRELL, BART., M.P.

No. 6,631. Large steel key for a lock of twelve wards, with double cross-piece, double open-work geometrical circles, and a square stem or handle widening towards the top, with a pierced finial. R. T. PRITCHETT, ESQ.

No. 6,632. Steel lock and hasp for a box, opening with a secret spring, which discloses the key-hole; it is ornamented with two columns and an arch with open-work scrolls between. Maker's name, J. Lucotte. Size, 8 in. by 4½ in.
R. T. PRITCHETT, ESQ.

No. 6,633. Steel key, with open-work handle and seven wards. Circa 1700. R. T. PRITCHETT, ESQ.

No. 6,634. Embossed steel music stand of open-work ornaments. In the centre is an oval shield with the initials of Marie Antoinette (to whom the piece formerly belonged). On either side are Cupid and dolphin, with festoons of roses, musical instruments, &c. Length, 18½ in.; height, 11½ in. D. C. MARJORIBANKS, ESQ., M.P.

No. 6,635. Iron door of an ambry or locker. The back

ground is of open flamboyant tracery, made up of three pierced plates of iron to give the effect of moulded work. In the centre is the Crucifixion, on one side the Virgin and on the other St. John, all under elegant Gothic canopies surrounded by a border of knotted sticks entwined by spiral bands of very fine work. Circa 1480. From the Debruge and Soltikoff collections. Height, 19 in.; width, 10 in.

W. H. FORMAN, ESQ.

No. 6,636. Iron door of an ambry from the same collections; they were both originally in a church at Rouen. The background of this door is of flamboyant tracery. On each side is a twisted and knotted pillar, ending in a square pinnacle canopied and crocketed, within which are slender columns supporting an ogee arch also crocketed; under this is a rich canopy and a figure of our Saviour, holding in his left hand a chalice and in his right hand the sacred wafer; below is a shield of arms of three fleurs-de-lys, and a coronet above. 15th century. 19 in. by $10\frac{1}{4}$ in. W. H. FORMAN, ESQ.

Nos. 6,637 & 6,638. Two steel panels divided into four compartments, two of crossed bands with open quatrefoils in the spaces and two of Gothic open tracery work. Circa 1490. $23\frac{1}{2}$ in. by 13 in. HON. R. CURZON, jun.

No. 6,639. Large wrought-iron vase with repoussé ornaments and appliqué festoons of leaves and flowers. From the centre of the vase rises a large bouquet of flowers and leaves, each cut out of thin sheets of iron. Extreme height, 2 ft. 9 in. W. H. FORMAN, ESQ.

No. 6,640. Steel coffer, the front and sides divided by gilt baluster pillars, supporting arches, with gilt projecting goats' heads in circular medallions in the spandrils, and an appliqué fleur-de-lys on the ogee base in each compartment. The top is elaborately engraved with female figures holding emblems. On the cover are six panels of arabesques, birds, &c. Inside the cover is a spring lock of 36 bolts. At one end of the interior a small casket panelled and engraved with birds, with a similar lock of four bolts. German work, circa 1550–60. Length, 12 in.; width, $6\frac{1}{2}$ in.; depth, 7 in.

E. HAILSTONE, ESQ.

Section 28.

ANTIQUE AND OTHER ENGRAVED GEMS.

By J. C. Robinson.

Introduction.

There is, perhaps, no more remarkable chapter in the history of the arts than that of Gem engraving amongst the ancients. It is the one pre-eminent art in which the ancient Greek and Roman masters never have been and probably never will be surpassed. From the imperishable nature of the vehicles of embodiment, many even of the masterpieces of antiquity have come down to us in their pristine perfection; whilst such was the astonishing number of engraved gems, executed during a long series of ages, and such is their comparatively indestructible nature, fire or the sea alone withdrawing them from our actual or possible possession with absolute finality, that it is more than probable the modern world now possesses specimens of every style, technique, and material, at any time adopted by the ancients; in short, for the study of this art there exist the amplest materials, and this can scarcely be said of any other subject or concern of antiquity.

Without speculating as to the period or country in which the Glyptic art had its origin, there can be little doubt that it became popular in the very earliest ages of ancient civilization; it was doubtless practised amongst the Greeks, not less than five or six hundred years before the Christian era, and it is highly probable we have monuments in our possession, of at least that antiquity.

Nor can it be said that the modern world has been indifferent to the subject of ancient glyptic art, for the literature of this art is one of the most voluminous branches of written knowledge; in every great library no small space is accorded to the ponderous volumes, in which the immense mass of glyptic erudition is embodied; indeed, the subject has been rather overlaid and stifled with crude illustration, than neglected.

If would be a curious speculation to endeavour to estimate the probable number of antique gems, glass pastes, &c., now extant in collections, or worn on the fingers of modern possessors; certainly it would amount to many hundreds of thousands, perhaps even millions, whilst there cannot be a doubt, that a vastly greater number are still

hidden beneath the surface of the soil. In reference to the latter thought, indeed, what can be more tantalizing than the reflection, that of the innumerable fragments of noble antique gems preserved in collections, the missing and often most precious portions are still quietly slumbering in the ground, washed from century to century by the rains of heaven, crusted with the tartarous salts of an ancient soil, imperishable, but never to be reunited to their kindred pieces. Here it is, indeed, that a potent divining rod might be exercised in a worthy cause.

There is nothing at all surprising in this vast abundance of antique gems, when it is considered that the wearing of signet rings (*i.e.* rings set with engraved stones) alone, was from first to last the universal practice of men and women in every station of life, even of slaves; that the possession of only one ring was like the having only one change of raiment; whereas rich people had their dactyliothecas, or collections of scores and hundreds of specimens;* that they wore them on every finger, or on every joint of a finger, changed them systematically, affecting one device for one season or circumstance, and another for a different one. Moreover, the actual engraved gems were multiplied "*ad infinitum*" by casts or imitations of them in glass (glass pastes), in the making of which the ancients displayed wonderful skill. Myriads of these imitations have come down to us, sometimes set in gold, silver, bronze, iron, or even leaden rings; oftener in their loose unmounted state; some, from the manner in which they have been cut or shaped at the back, and abraded in front, having evidently long served as ring stones; others having obviously been originally made for mere curiosity, *i.e.* for sale to collectors of gem impressions, just as they are made and sold at the present day.† So numerous and common, indeed, are these latter, that scarcely a shower of rain passes without bringing them to light in the washed soil, amidst the ruins of Rome and other ancient cities.

The voluminous nature of the literature of the glyptic art, has been already alluded to. At the period of the

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* "Multis hoc modis, ut cætera omnia, luxuria variavit, gemmas addendo exquisiti fulgoris, censuque opimo digitos onerando, . . . mox et effigies varias cælando, ut alibi ars, alibi materia esset in pretio."—Pliny, lib. 33, sec. 6.

† The facts in reference to antique glass pastes above set forth are in direct opposition to the views of the author of a recent important work on antique gems (King's Antique Gems, &c., 1860, p. 78 *et seq.*); but some of the assertions in respect to antique glass pastes, made in that really erudite and laborious work, are so entirely at variance with the universal belief and experience of collectors, that the writer feels it is not necessary to defend his own opinions.

"renaissance" of art and learning, in the 15th and 16th centuries, no class of antique remains was more eagerly sought for than gems, or more closely studied by the classical scholars of those days; it was perceived that glyptic monuments were capable of yielding most valuable materials in illustration of the subject of classical antiquities in general. The enthusiasm, and it should be said also the pedantry, of the early Latinists and Greek scholars, however, magnified and distorted the real facts to be derived from them, often in the most absurd and preposterous manner, the more real and natural aspect, that in which they were originally intended to be viewed, namely as beautiful works of art, being meanwhile kept entirely subservient; and it cannot be denied that this false or overstrained bias has ever since embarrassed the subject. The dead weight of prescriptive authority, fortified by endless treatises and illustrated collections, often worthless as the paper on which they are printed, has, in fact, tended to disgust this less erudite, but acuter age, with a subject seemingly of vast abstruseness and but little living interest.

At all events there is, perhaps, at the present moment, no class of works of art, certainly none of equal importance, so little understood or cared for as this, whilst there is perhaps none capable of yielding so much pleasure, so solid and beneficial a return in refining the taste and æsthetic perceptions of the amateur, or that may be pursued so effectively and inexpensively; for the study and enjoyment of antique gems is practicable even to the humblest student, and their possession even to collectors of the most moderate means.

The comparative neglect of antique art in general, and notably of glyptic art, which has obtained during the last forty or fifty years, more particularly in this country, was, however, to a certain extent a re-action from the false and overstrained appreciation, which had prevailed during the previous century. During that period an immense number of fine antique gems found their way to this country; the pursuit was fashionable, and fashionable collectors committed the usual follies; but the mania, was at all events, a worthier one than certain favourite ones of our own time. Some idea of the enthusiastic appreciation of fine antique gems, in the last century, may be formed, from the fact of the exorbitant price, paid by the then Duke of Devonshire, for the celebrated signed fragment (*vide* No. 6,642 in this Exhibition), ascribed to the antique engraver "Apollonides." For this fractured piece, (about one-third part of a small sardonyx intaglio) the sum of one thousand pounds sterling was

paid. Had this gem made its appearance in our own days, such is the indifference to works of glyptic art, which now prevails, that it would perhaps, even if realized in the most favourable market, not have produced a fiftieth part of that sum. Happily, however, during the last century many noble collections of antique gems were formed in this country; it is only necessary to specify the Marlborough, Bessborough, Devonshire, and Carlisle collections, which still remain intact, without alluding to the many minor gatherings, the constituent specimens of which have been dispersed, and for the great part are still in England, to show what a considerable proportion of the aggregate wealth of the world, in this category, then found its way to us.

Dispersion and indifference, however, has been the rule for many years past, and the noblest works of ancient glyptic art have been sold and resold at auctions, and by curiosity dealers in this metropolis, often literally for less than the cost of the gold settings in which they were mounted.

Reaction from false appreciation then, has had much to do with this, but not everything. Unfortunately the present age is not one of "*connoisseurship*;" whenever true taste and real knowledge of art are prevalent, then will antique gems excite the keenest admiration and the most earnest desire of collectors. In true amateurs they will create a veritable passion, and in the far more numerous class of wealthy collectors, with whom the acquisition of works of art is mainly a means of pleasurable excitement, an equally keen interest, though of a different kind, and an interest which will happily increase in intensity as the pursuit becomes the more popular and the objects of acquisition rarer and more costly.

We shall probably ere long witness such a revival. In the meanwhile the inherent difficulty of acquiring a true knowledge of antique gems, has some tendency to deter collectors; the difficulty of distinguishing antique gems from the innumerable copies and imitations of modern times (doubtless great) is nevertheless exaggerated. It may here in passing, be remarked that the works of the celebrated gem sculptors of the 16th and 17th century, and even of the last century engravers, confounded as they are with the antique specimens in most collections, themselves offer a most interesting field for investigation; at all events they render the field of study and research a richer one.

It cannot be denied, that a true knowledge of antique glyptic art, can be acquired only by long study of the monuments themselves, based on great knowledge of art in the

abstract, acute natural perceptions, and acquired habits of minute investigation and comparision; but the same may be said of every branch of art of the highest class. More serious objections are, that the works themselves are so minute, so difficult to exhibit to others, so trying to the eyes, and are not in themselves objects overtly decorative. At all events, it is from the point of view of art, rather than from the promptings of mere erudition, that modern criticism and appreciation will doubtless deal with the subject of antique glyptic art, and a great reversal of previous dicta may be expected to ensue.

The sooner then the collecting of antique gems can be made a fashionable pursuit, and the rise in the pecuniary value of specimens which will then take place, renders this category an object of greater concern with dealers, the better it will be for the true interests of art and connoisseurship in general. The use made of engraved gems, in the last century, by the greatest names of English industrial art, Flaxman, Stothard, and Wedgwood, would for instance, be renewed with even more important results, as regards our ornamental manufactures; for not the least interesting fact in connexion with such works, is the facility by which they can be reproduced with absolute identity in all their essential respects, as far as the purposes of the art-student is concerned, by the various processes of moulding. It remains first, however, for collectors and amateurs to revive and re-establish the taste for such works. Collections of casts, the cost of which is merely nominal, will then be speedily formed, and it is impossible to overrate the beneficial influence, which a taste for the mere formation of such collections as these might exercise in raising and refining the general standard of art in this country.

No. 6,641. THE ROYAL COLLECTION OF CAMEOS, PENDENT JEWELS, &c. (292 specimens contained in two glazed cases) LENT BY HER MAJESTY THE QUEEN.

The following are some of the most notable specimens; temporary numbers have been affixed to the gems here specified.

1. Fragment of a magnificent antique cameo in onyx of three layers; a head or bust of Jupiter with the ægis. When complete, this gem, which is of the most highly finished style, must have measured about $3\frac{1}{2}$ in. high by $2\frac{1}{2}$ in. wide. It is engraved in "Dactyliotheca Smithiana."
2. Large cameo, executed in sardonyx of many strata, laureated head or bust of an emperor, with the ægis, surrounded by a raised border, enriched with

the "egg and tongue," or ovolo moulding. The immense size (7½ in. high by 5½ in. wide), and the admirable style of art displayed in this noble cameo, render it one of the most important works of its kind now extant. Unfortunately, the stone has been broken in many pieces and badly mended, but none of the portions are wanting. It was first added to the royal collection by King Charles I., and is thus described in Van der Doort's Catalogue of the King's Collection :—"Imprimis, a large oval cracked and mended agate stone of four colours, one on the top of another; first brown and then white, and brown again and then white; wherein is cut an emperor's head in a laurel, side faced; kept in a leather case, which agate the king had when he was prince." (And on the margin is noted) "This was cracked and broken in former time by the Lady Somerset, when her husband was Lord Chamberlain."

3. Large cameo in dark brown sard; a Roman portrait head, perhaps one of the Scipios; executed in a remarkable style of very low relief. Height, 1⅞ in.; width, 1½ in.
4. Cameo head of Hercules, in high relief, in fine oriental sardonyx of three layers. 1¼ in. by 1⅛ in.
5. Cameo bust of King Henry VIII. and his son Edward VI., both in full face, dressed in rich costumes, the king with his arm round his son's shoulder; executed in low relief on a most rare and splendid oriental onyx of three strata; surrounded by a raised border, the margin of the stone bevelled. Length, 3¼ in.; height, 2⅛ in.
6. Cameo bust of Henry VIII., three-quarter face, in the usual rich costume; splendid oriental onyx of three strata, with raised border and bevelled margin. By the same artist as the previous work. Height, 1¾ in.; width, 1⅛ in.
7. Cameo bust of Queen Elizabeth, in the most elaborate costume; of higher relief than the previous two gems; on a superb oriental onyx of three strata; raised border and bevelled margin as before; probably by the same artist. Height, 2⅝ in.; width, 2 in.
8. Another smaller cameo of Queen Elizabeth; also on a fine onyx of three layers; by the same hand. Height, 1½ in.; width, 1¼ in.

The preceding four magnificent gems are not the only ones extant by the same admirable engraver. Two other superb cameos are set in the Devonshire "Parure," another is in the Hawkins' collection in this exhibition, a fourth is pre-

served in the permanent collection of the Museum, No. 1,603, and a fifth is in the possession of John Webb, Esq.; all portraits of Queen Elizabeth, and very much resembling each other. All are most exquisite and life-like performances, and all alike are executed in the most rare and precious antique onyxes; it is indeed a marvel that any one artist should have succeeded in assembling together so many extraordinary antique stones as are here alone enumerated. Onyxes of such beauty being of the very rarest occurrence even with antique engravings upon them, whilst to procure uncut, or rather unused stones of this kind, as every gem engraver knows, is now, and has long been, almost impossible. All oriental onyxes of the extraordinary beauty of those now in question, are deemed to be antique, *i.e.*, to have been imported into Europe in the antique epochs, it is supposed from India, and unless the author of the present gems became possessed of antique cameos, the bust portraits of which he partly effaced so as to make the stones serve a second time for his own designs, it is difficult to account for the fact of his being able to get them together. One or two of the cameos in question are drilled or perforated with fine holes through the entire length of the stones, another well-known evidence of the antiquity of the stones. In respect to the artist, Walpole, who has alluded to him, assumes him to have been the celebrated Italian engraver of crystals, &c., Valerio Belli, called Valerio Vicentino. This artist, however, died before Elizabeth's accession to the throne, and there is no certain evidence of his having ever been in England. Others have identified him with Coldoré, a French engraver of the period of Henri Quatre, but this assumption is not supported by any evidence, and may be dismissed as unlikely. In fact, the name and country of this great gem-engraver yet remains to be discovered. Whoever he was, he was worthy to rank with the most eminent artists of antiquity.

9. Small cameo on nicolo, a bust portrait (full-faced wearing a high-crowned beaver hat) of Sir Philip Sydney (?), within a raised border. Though of very small dimensions, ($\frac{5}{8}$ in. by $\frac{1}{2}$ in.,) this cameo may perhaps also be the work of the before-mentioned artist. A miniature, by Hilliard, of Sir Philip Sydney, is extant, in which he is represented wearing a similar beaver hat.
10. Enamelled gold group of St. George and the Dragon; the "George," or badge of the Garter, most likely of Henry VIII.; the outer frame, also in enamelled gold, was added recently (in the time of King George IV.)

No. 6,642. "THE DEVONSHIRE GEMS." Collection of upwards of 400 cameos and intaglios. This collection was formed in the last century, by William, third Duke of Devonshire. Eighty-eight of the finest cameos have been withdrawn from it, and mounted "en parure" in enamelled gold; these are now being exhibited at the International Exhibition by Messrs. Hancock, the jewellers, by whom the settings were executed. THE DUKE OF DEVONSHIRE.

The following are some of the finest gems :—

3. Intaglio, head of the young Tiberius? sard.
8. Intaglio, head of Medusa. Fine Greek work; sard.
14. Intaglio, Scylla slaying a mariner. A magnificent Greek intaglio on fine red sard.
17. Intaglio, bust of Psyche; ruby sard.
23. Intaglio, Apollo Musagetes.
46. Intaglio, a muse seated in a chair, playing the lyre. A splendid early Greek intaglio of unusual size, on a dark sard; the stone square with the corners rounded; striated border round the margin.
53. Intaglio, portrait bust of Augustus? A large and important Greco-Roman intaglio.
109. Intaglio, bust portrait of an empress? Pale golden sard.
192. Intaglio, laureated head of Apollo.
196. Intaglio, a fine laureated head, in red sard.
271. Intaglio, fragment, a head of Helen; restored in gold.
284. Intaglio, Psyche veiled.
290. Intaglio, fragment in dark onyx. Intaglio of a cow lying down, inscribed ΑΠΟΛΛΟΝΙΔΟΥ. This celebrated fragment, which bears the signature of one of the famous engravers of antiquity, mentioned by Pliny, was purchased by the Duke of Devonshire, who formed this collection, of Baron Stosch, for the inordinate sum of one thousand pounds.
297. Cameo in sardonyx of two layers, a highly finished imperial head.
344. A most beautiful cameo in onyx of two layers (dark flesh-coloured and white), bust-portrait of King Louis XII. of France; a superb contemporary work by an Italian artist (circa 1500.)
355. Full-faced bust of an empress as "Abundantia," Intaglio on plasma.
358. Victory killing a bull; a finely preserved and beautiful antique glass paste intaglio, in imitation of aqua marina.
362. Head of Alexander as Jupiter Ammon, cameo in low relief on carnelian.

363. A superb intaglio in the most lustrous and beautiful red sard; a head of Priam, with the signature of the antique engraver Aetion (AETIΩNOC.)

381, 382, and 383. Three cameo heads of Hercules of early work.

400. Cameo in the most rare and beautiful antique onyx of three strata; head of the laureated Apollo, a splendid gem of the Ptolemaic period.

420. Venus and Adonis, a fine cinque-cento Italian cameo in onyx of three layers.

475. Cameo in splendid oriental onyx of three strata; conjoined heads of Apollo and Diana; a work of the Ptolemaic age.

435. Onyx cameo of three layers; head of Medusa; a splendid Greek gem of early date.

455. Cameo; head of an emperor; onyx of two layers in high relief.

466. Cameo, fragment; head of an emperor; sardonyx of two layers.

491. Cameo in oriental onyx of three strata; an imperial bust portrait.

527. Cameo; head of a panther; in full relief in chalcedony.

No. 6,643. COLLECTION OF CAMEOS AND INTAGLIOS, 112 in number, of which many are of antique origin, lent by HEYWOOD HAWKINS, ESQ., of Bignor.

The following are amongst the most notable :—

1. Large cameo in oriental onyx of three layers. This extraordinary and very important work is of the same period and style of art as the celebrated great cameo of "La Sainte Chapelle," now in the "Bibliothèque Impériale" in Paris, and the equally famous Vienna cameo. The subject adds much to its interest, being the same, namely, the apotheosis of Augustus as that, represented on the great Paris stone. The present gem is, however, much superior as a work of art; there are some variations in the grouping of the figures, and the whole is executed with increased delicacy and minuteness. Although on a smaller scale than either of the before-mentioned works, it is still of very unusual dimensions (length, $3\frac{1}{2}$ in., height, $2\frac{1}{2}$ in.); it contains 15 figures, the lowest group, that of the captives, which occurs on the Paris cameo, being here omitted. The stone is oval in shape, the composition occupying the longest dimensions of the field of the gem, the figures being about $1\frac{3}{8}$ in. high. In the centre is

seated Tiberius, holding a lituus in his right hand, and a long wand or sceptre in his left: beside him sits Livia, both their feet rest on the *scabellum* or footstool of the throne. The Emperor is nude to the waist, and across one knee is thrown a Minerva's Ægis, with Medusa head, scale-work and fringe of serpents; the empress is richly draped, both are laureated. At the back or foot of the throne is a crouching figure of a captive province. In front of the imperial couple is another principal group of two standing figures, representing Antonia as a richly draped female, who appears to be presenting to the emperor her son Germanicus, in the costume of a Roman warrior bearing a buckler; on the left of this group is a figure of small proportions, probably Caius, afterwards Caligula, dressed in the costume of a Roman warrior. He is trampling on a trophy of arms, and on the same side, near the margin, is a seated draped female of the proportions of the other figures, doubtless representing Agrippina, his mother. On the right of the throne is a standing figure of Drusus, the son of Tiberius, as a warrior with a lance, his right arm extended upwards as if in the act of invocation, and behind him is his wife Livilla, a gracefully draped figure on a seat supported by a sphinx. This completes the composition in the lower part, which represents an actual terrestrial status; but another distinct group is figured above, representing Augustus ascending to the skies on Pegasus, led by Cupid, and attended by a flying Victory, holding forth a wreath; he advances to a throned figure, having a rayed crown, and bearing a sceptre, beneath whom is seen a flying helmeted figure descending with an orb; on the extreme left is another flying genius draped.

The stone is a beautiful brown and white onyx of three layers, of a characteristic antique variety.

The great "Sainte Chapelle" cameo has been engraved many times, (*vide* Montfaucon, pl. cxxvii., Lenormant, "Tresor Numismatique," &c.,) and it is interesting to compare the differences between it and the present work in the treatment of the same elaborate subject.

2. Cameo in pale oriental onyx of two layers; Hercules seated on the ground, the nebris hung on a rock in front, behind him is seated Omphale in an elegant sphynx-chair, she is washing the hero with a sponge.

Cupid, hovering above, empties an amphora of water on his head. The composition is overshadowed by the spreading boughs of an olive tree; it is in very low relief, and is surrounded by a raised border. This most beautiful cameo is undoubtedly of antique origin, and is probably an unique subject. Height, $2\frac{1}{8}$ in.; width, $1\frac{1}{4}$ in.

3. Conjoined heads of Hercules and Omphale. Cameo in a splendid oriental onyx of three layers. Width, $1\frac{1}{4}$ in.; height, $1\frac{1}{8}$ in.
4. Cameo; bust portrait of Queen Elizabeth in rich costume, on a superb oriental onyx of three layers. By the same hand as the cameos in the Windsor collection. Height, $1\frac{3}{8}$ in.; width, $1\frac{1}{8}$ in.
5. Half figure of Victory with a wreath and a palm branch; a beautiful Greek cameo on a burnt nicolo, within a raised border.

No. 6,644. COLLECTION OF 410 ENGRAVED GEMS, chiefly intaglios, &c., with few exceptions, of the antique periods, LENT BY THE REV. GREGORY RHODES.

This important collection comprises a numerous selection from the "Mertens-Schaffhausen," better known as the ancient "De Praun collection of Nuremberg," formed in the 16th century, and which in its entirety, consisting of upwards of 1,400 gems, is now in the possession of the REV. GREGORY RHODES, by whom the present series is contributed; the following are amongst the most notable specimens:—

1. Intaglio on a very dark brown sard; Neptune holding a rudder and a trident, seated on a sea crab. Fine Roman work; published in the "Impronte Gemmarie," &c. of the Roman Archæological Institute.
2. Jupiter in a quadriga hurling a thunderbolt; fine early Greek intaglio on a splendid red sard; the stone square, with the corners rounded, and of very unusual size. Length, 1 in.; height $\frac{3}{4}$ in.
3. Head of Apollo on amethyst; a superb Greek intaglio of early date. Height, 1 in.; width, $\frac{7}{8}$ in.
4. Fragment of a fine cameo; Victory with large wings, conducting the horses of a quadriga. Roman work on a burnt onyx of two strata. The cameo if complete would measure about $1\frac{3}{4}$ in. long by $1\frac{1}{2}$ in. high.
5. Intaglio; Ulysses wearing the Phrygian cap; a walking staff in his hand, at his feet a dog, in the field of the gem two palm branches; striated border. Early Greek work on a fasciated brown and white sardonyx. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in.

6. A splendid deeply cut intaglio; head of Mæcenas, full-faced on jacynth, signed in the field by the antique engraver "Apollonius." A very important authentic work of contemporary Roman art. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in.
7. Intaglio; the dead body of Patroclus extended on a bier, four horses and a draped figure with an ewer standing behind. Brown and white onyx, with a striated border, the gem square, with the corners rounded. Early Greek work. Length, $\frac{11}{16}$ in.; height, $\frac{10}{16}$ in.
8. Intaglio on a splendid ruby sard; a philosopher seated before a bearded-Hermes, signed by the antique engraver Mycon ("ΜΥΚΟΝΟC"); the stone circular. Diameter, $\frac{1}{2}$ in. A beautiful gem of Greco-Roman work.
9. Scylla slaying a mariner; intaglio on red sard, the lower part of the stone restored in gold. This beautiful fragment is of the most exquisite Greek work; the same composition, perhaps by the same artist, is given in one of the Devonshire gems (numbered 14), but the present stone is of smaller size, and the engraving consequently of still more minute and highly finished work. Height, $\frac{7}{16}$ in.; width, $\frac{7}{16}$ in.
10. A female panther walking to the right; intaglio on brown sard, signed by the antique engraver Pharnaces ("ΦΑΡΝΑΚΟΣ").
11. A warrior, seen fore-shortened (front view), kneeling, in ambush; an early Greek intaglio on pale yellow sard. Height, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in.
12. A winged female sphynx, seated erect, in an elegant attitude, taking out a string of beads from a box or cysta. A beautiful unique subject, finely engraved on a deep red sard. Early Greco-Roman? work. Height, $\frac{7}{16}$ in.; width, $\frac{3}{8}$ in.

No. 6,645. COLLECTION OF 23 CAMEOS, 17 INTAGLIOS, AND 3 RINGS, ALL OF ANTIQUE WORK, LENT BY J. C. ROBINSON, ESQ.

Of the cameos may be specified:—

1. Demi-figure of an empress (in the character of Ceres, or "Abundantia"); she is veiled, and holds in her hands a cornucopia, in which are poppies and wheat ears; a fine Roman cameo on a splendid dark oriental onyx, or nicolo of three strata. Height, $1\frac{7}{8}$ in.; width, $1\frac{3}{8}$ in.
2. Bust; full-faced head of Eros, in high relief; sardonyx of two layers. Height, $\frac{7}{8}$ in.; width, $\frac{3}{4}$ in.

3. Fragment, comprising four figures (the larger portion) of a composition representing the Phrygians binding the sleeping Bacchus; pale onyx of two layers, of fine Roman work; the figures in very high relief; when complete, this cameo probably measured about $1\frac{1}{2}$ in. long by $1\frac{1}{4}$ in. high.
4. Cameo in pale onyx of two layers, of Roman work; a seated figure of Harpocrates as a child holding a poppy head in his hand. Height, $1\frac{1}{8}$ in.; width, $\frac{7}{8}$ in.
5. Cameo in splendid oriental onyx of three layers, of minute and highly-finished Roman work. This unique cameo probably represents a company of actors rehearsing a play; the composition consists of six figures and a Hermes or terminal figure. In the centre an actor, seated, and apparently in the act of tuning the double flute, seems to be listening to the promptings of another, who has a book or scroll in his hand, and rests one foot on a cysta or cippus; on the right are two other draped figures seated on a couch; and on the left, two figures, one of them an actor, draped in an ample toga, in the same manner as the rest of the company; the other figure is apparently a slave; he is nude to the waist, and is taking out two masks from a basket; four of the figures have masks (two apparently of tragic or grave expression, two with gaping, shell-shaped mouths); these masks are each worn thrown on the back or summit of the head of the figure, in the manner of a hat, leaving the features exposed. Length, $\frac{7}{8}$ in.; height, $\frac{1}{2}$ in.
6. A Bacchic mask, crowned with a wreath of flowers, black and white onyx, of four strata; underneath is a small lyre. This, doubtless, unique cameo is executed in a very unusual and remarkable style, and is of Greek work.

Of the intaglios the most interesting are :—

7. Philoctetes lying on a bed of straw, under an overhanging rock, brushing the flies from his wounded foot with a bird's wing; Ulysses, seen behind the rock, in the act of stealing his bow and arrows; on a golden yellow sard, encircled by a striated or cable border. This well-known gem is one of the finest early Greek intaglios extant. Length, $\frac{5}{8}$ in.; height, $\frac{7}{16}$ in.
8. Apollo Musagetes, clad in flowing robes, seated on a chair, and playing the lyre; before him stands a lofty tripod, on a wreathed cippus; encircled with

a striated border. This gem is of the finest Greek work of the Alexandrian period, and of unusual size; it is circular in form, and $\frac{7}{8}$ in. diameter.

9. Scarabæus, in dark red carnelian, the field engraved in the most perfect and highly finished manner with Ajax killing himself; striated border round the margin; early Greek work.
10. Intaglio, in yellow sard, of Roman workmanship; the subject, which is probably unique, represents a man, clad in a toga, sitting at a table, on which are lying coins or tesseræ; a cabinet or box with opened doors standing on the left. This very curious gem, of highly-finished execution, may represent a money changer or a Roman connoisseur seated in front of his dactyliotheca.

No. 6,646. Collection, lent by Lady Fellows, of 17 Cameos, mostly of 16th, 17th, and 18th Century Work, and 44 Intaglios, many of which are antique.

Of the latter the most notable are:—

1. An athlete, with a strigil, flask of oil, and other instruments, represented in the field of the gem; a splendid early Greek gem, on pale sardonyx, within a striated border.
2. Hercules seated, clad in woman's garments, holding in his hands the girdle of Omphale, who stands before him clad in the lion's skin, and holding the hero's club. Behind her is a column, with a minute figure of Eros on the summit and in the act of shooting an arrow at Hercules; an exquisitely beautiful Greco-Roman intaglio in red sard, executed in the most delicate and graceful manner with great minuteness. The subject, as thus treated, is probably unique. $\frac{9}{16}$ in. by $\frac{7}{16}$ in.
3. Cupid riding a galloping horse and holding out a wreath; a fine Roman gem in red sard.
4. A nymph, in an elegant standing pose, playing the double flute; pale red sard.
5. Laureated head of Apollo; a lyre in the field; Greco-Roman work of oblong form on a red sard.

No. 6,647. Collection of 32 Cameos and Intaglios, chiefly Antique, and Four Bracelets and a Necklace formed of Strings of Small Antique Roman Intaglios, lent by Mrs. Stackhouse Acton.

Amongst them are,—

1. Intaglio; Hercules fighting with the hydra, on a small ruby sard; Greek work.

2. A large carnelian or red sard intaglio; head of Ariadne. Fine Roman work. Height, 1½ in.; width, 1⅛ in.
3. A large bloodstone intaglio of late Greco-Roman work, engraved with a dog attacking a boar, inscribed in conspicuous letters "ΓΑΥΡΑΝΟC ΑΝΙΚΕ ΤΟΥ." Length, 1½ in.; height, 1⅛ in.

No. 6,648. COLLECTION OF SEVEN ANTIQUE CAMEOS AND 22 INTAGLIOS, LENT BY THE REV. MONTAGUE TAYLOR.

Of the former may be noted,—

1. Head of Minerva, wearing the ægis and a richly-ornamented helmet. Oriental sardonyx of four strata. Roman work.
2. Fragment of a fine cameo in sardonyx of three strata. An aged draped man, probably Silenus, seated, playing on the double flute, an elegantly draped female, with a wand or thyrsus over her shoulder, approaching him. Size of the cameo when intact, about 1⅜ in. long by 1⅛ in. high.

Of the intaglios,—

3. A Mænad, richly draped, her head thrown back in ecstacy, and clashing a pair of cymbals. Red sard.
4. A fawn with an oënochoe and cantharus, in a walking attitude. Red sard.
5. Fragment of a head of the young Hercules. Superb Greek work on red sard.
6. Bacchus, with a thyrsus, leaning on a cippus, at the base of which is a couchant panther. Fine red sard.
7. Cadmus and the Colchian dragon. A Greek intaglio of unusual size, in a fine oriental onyx of two layers (white and yellow). The engraving executed in the upper (yellow) layer; the sides of the stone bevelled. Height, 1⅛ in.; width, 1 in.

No. 6,649. COLLECTION OF 7 CAMEOS, LENT BY J. W. BRETT, ESQ.

1. A full-faced bust of Apollo, the head surrounded by pointed rays. Sardonyx of two layers; a portion of the gem restored in gold. Roman work.

No. 6,650. Vase or urn, in fine gold, elegantly chased; in it are set 188 antique gems, chiefly small intaglie. Height, 8 in.; diameter, 4 in. HENRY T. HOPE, ESQ.

Nos. 6,651 & 6,652. Two goblets in the same material, each set with 100 antique gems. Height of each, 6 in.; diameter, 3½ in. HENRY T. HOPE, ESQ.

The gems mounted in these vessels, are all small antique

ring stones, of nearly equal size, having been evidently originally selected with a view to symmetrical arrangement. Almost every kind of stone in use by the antique glyptic artists may be found amongst them, and although none of the gems are of any importance as works of art, yet the immense variety of types and subjects represented, gives a considerable interest to the collection as a series. The arrangement of these stones in their present costly recipients, was the work of the late Henry Philip Hope, Esq., in the early part of the present century.

No. 6,653. Large intaglio, on a pale yellowish white topaz; a full-faced head of the dog Sirius, very deeply cut on a nearly spherical stone. This gem is the work of the modern Roman engraver Calandrelli, whose name is engraved on the head, and is a copy on a greatly enlarged scale of a well-known antique gem. Height, $1\frac{3}{4}$ in.; width, $1\frac{1}{2}$ in. COL. GUTHRIE.

No. 6,654. Cameo, or carving in full relief; the decapitated head of St. John the Baptist on a charger, both the head and the tazza-vase in which it is contained are sculptured from the same stone (a livid flesh-coloured agate), and an irregular vein of a bright red colour has been skilfully taken advantage of to simulate drops of blood trickling down the side of the vase; this striking and masterly cameo is the work of one of the great Italian gem engravers of the second half of the 16th century. Diameter of the piece, $3\frac{1}{2}$ in. LORD ASHBURTON.

No. 6,655. Large intaglio, or engraved oval plaque of polished bloodstone, probably originally mounted as the back ground to a benetier or holy water stoup; on one side is engraved a composition of the Crucifixion, and on the other the Resurrection of our Saviour. 17th century Italian work. Height, $4\frac{5}{8}$ in.; width, $3\frac{5}{8}$ in. W. STEWART, ESQ.

No. 6,656. Collection of three large agate cameos of 17th and 18th century work; head of Medusa; full faced bust of Jupiter, with a wreath of oak leaves, and another. DUDLEY COUTTS MARJORIBANKS, ESQ., M.P.

No. 6,657. Intaglio; head of Michael Angelo on a red sard, by the 18th century engraver Antoine Pikler, whose signature is affixed. DUDLEY C. MARJORIBANKS, ESQ., M.P.

No. 6,658. Cameo head, full faced, in high relief, of an emperor, probably Tiberius; antique Roman work in a very dark sard. Height, $1\frac{3}{8}$ in. A. J. B. BERESFORD HOPE, ESQ.

No. 6,659. Cameo bust in full relief of a prince of the Emperor Leopold of Austria, wearing a voluminous wig and the Order of the Golden Fleece round his neck. White cacholong. Circa 1700? Height, $1\frac{3}{4}$ in.
A. J. B. BERESFORD HOPE, ESQ.

No. 6,660. Cameo bust of Cleopatra in full relief in a splendid jacynth. Italian cinque-cento work. Height, $1\frac{3}{4}$ in.; width, $1\frac{1}{4}$ in. A. J. B. BERESFORD HOPE, ESQ.

No. 6,661. Cameo full-faced head of Jupiter, most elaborately executed in mezzo-relievo on a large ruby; the stone is mounted in gold, and set round with fine brilliants. Height of the ruby, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in.
A. J. B. BERESFORD HOPE, ESQ.

No. 6,662. Large intaglio executed on a flat oblong slab of fine oriental garnet of a light purple or mulberry colour; the engraving is a finely executed mythological subject, by a Roman artist of the early part of the present century. Length, $1\frac{7}{8}$ in.; height, $1\frac{1}{2}$ in.
A. J. B. BERESBORD HOPE, ESQ.

No. 6,663. Intaglio head of Jupiter on a splendid emerald set in gold as a ring. Height of the stone, $\frac{5}{8}$ in.; width, $\frac{9}{16}$ in. A. J. B. BERESFORD HOPE, ESQ.

No. 6,664. Cameo head of Cleopatra in onyx of two layers, set in gold as a locket or pendant. This exquisite cameo, executed with incredible minuteness, is the work of one of the great Italian gem sculptors, of circa 1550. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. ROBERT NAPIER, ESQ.

No. 6,665. Full-faced portrait bust down to the waist, in rich costume of circa 1600; probably of Marie de Medicis, queen of Henri Quatre. This extraordinary work is executed in the most minute and highly finished manner on a large sapphire, it is probably the work of the French engraver Coldoré. It was long preserved in the Arundel collections, and by Charles, Duke of Norfolk, was given to Mr. Henry Howard, of Corby Castle. The gold setting is of recent work. Height, 1 in.; width, $\frac{7}{8}$ in.
PHILIP H. HOWARD, ESQ., of Corby.

No. 6,666. Cameo in fine oriental onyx of two layers; a head of Trajan surrounded by a raised border; fine cinque cento work; the beautiful enamelled gold setting of this piece (as a pendent ornament) is of the early part of the last century. Height of the cameo, $1\frac{3}{8}$ in.; width, $1\frac{1}{8}$ in.
EARL AMHERST.

No. 6,667. Large cameo or sculptured onyx, circular in form, of many layers, engraved in the most elaborate manner on both sides, respectively with the Resurrection and a crowded composition of the Massacre of the Innocents. Italian cinque-cento work. Diameter, $1\frac{7}{8}$ in.; thickness, $\frac{7}{8}$ in.
A. J. B. BERESFORD HOPE, ESQ.

No. 6,668. Hilt of a dagger in bloodstone, sculptured in the manner of a cameo, on the one side, with a splendid

satyr's mask, on the other, with the horses of Phœbus. A superb work of Italian early cinque-cento work, recently mounted as a seal. Length, $3\frac{1}{2}$ in.

The Duke of Hamilton.

No. 6,669. Cameo in onyx of two layers, fragment of an elaborate work representing the heathen deities with clouds beneath them. On one side is Jupiter seated, with an arch bearing the signs of the Zodiac above his head; behind him Mercury; in the centre two standing figures, Juno (?) and Diana (?); to the left is seated Venus embracing Cupid. Italian cinque-cento work. This cameo was brought from India, and is stated to have been found there. Length, $1\frac{1}{16}$ in,; width $\frac{7}{8}$ in. Lady Geary.

No. 6,670. Cameo in green jasper with an upper layer of white chalcedony or cacholong. An elegant composition of a fawn, a bacchante, and an amorino dancing. A beautiful and highly-finished cameo of the 17th or 18th century. Sir Walter Calverly Trevelyan, Bart.

No. 6,671. Cameo bust of our Saviour in bloodstone, a fine Italian 16th or 17th century work.

His Eminence Cardinal Wiseman.

No. 6,672. Intaglio, a cicada, admirably engraved on a fine ruby sard, fine Roman work (see a similar gem in the collection contributed by J. C. Robinson).

Miss Burdett Coutts.

No. 6,673. Intaglio in carnelian; head of Minerva wearing a rich helmet. Mrs. T. H. Chambers.

No. 6,674. Head of Sabina; intaglio in chalcedony.

Captain R. Smith.

Section 29.

ADDENDA AND MISCELLANEOUS OBJECTS.

Part 1.

By J. C. Robinson.

Addenda to Section IV.—Sculpture.

No. 6,704. Bas-relief in marble of the Virgin and Child; the heads or busts only; carved in very low relief by a Neapolitan sculptor working under the influence of Donatello; beneath the group in the border is a small shield with the arms of Arragon. This beautiful work came from the

Church of the "Incoronata," in Naples; the type of the heads resembles that of the Neapolitan tre-cento sculptors, the Masucci or Ciccione; it is, however, doubtless a work of the second half of the 15th century. A relievo by the same hand is preserved in the South Kensington Museum collection (No. 7,473). *See* account of both that and the present work, in Catalogue of "Italian Sculpture of the Middle Ages," &c., by the writer, p. 111. Height, 11 in.; width, 14¼ in. DR. BISHOP.

Nos. 6,705 & 6,706. Two statuettes, respectively of a male and female amorino in rosso antico, one holding a bird, the other a nest. Italian sculpture, 18th or 19th century. Height of each, 13½ in.

DUDLEY COUTTS MARJORIBANKS, ESQ., M.P.

ADDENDA TO SECTION II.—CARVINGS IN IVORY.

No. 6,707. Casket carved in ivory, with panels of scriptural subjects under Gothic pointed arcades; in the usual style of low relief; the original silver clamps, hinges, and lock remain. Date, circa 1300. Length, 6¼ in.; breadth, 3⅛ in.; height, 2⅛ in.

HIS EMINENCE CARDINAL WISEMAN.

Nos. 6,708 & 6,709. Two ivory cylindrical vases, mounted in silver-gilt; the drums are carved with mythological subjects, the covers surmounted with groups in full relief, respectively of Æneas and Anchises, and the carrying off of a Sabine woman. Flemish, circa 1670. Height of each, 15 in. DUDLEY COUTTS MARJORIBANKS, ESQ., M.P.

No. 6,710. Ivory vase, surrounded by a frieze of amorini with goats. Flemish, 18th century work. Height, 11 in.

G. R. SMITH, ESQ.

ADDENDA TO SECTION III.—ART BRONZES.

No. 6,711. Bronze basso-relievo "a Pieta." The Virgin seated on the ground, supporting the dead body of our Saviour, surrounded by the sorrowing disciples, amongst whom may be noticed a woman (one of the Marys, tearing her hair in an attitude of extravagant grief). This beautiful composition closely resembles a portion of one of the bassi-relievi in the celebrated pulpit in the Church of San Lorenzo in Florence, by Donatello and his pupil Bertoldo. The present bronze is believed to be from the hand of Donatello himself. Length, 18 in.; height, 13 in.

ARMAND BASCHET, ESQ.

No. 6,712. Relievo in repoussé work in bronze, of antique Greek origin. "This exquisite specimen of the

toreutic art, probably the cover of an ancient mirror, is in very high relief. It was found near Paramythia in Epirus, at the same place as the celebrated bronzes of Payne Knight (now in the British Museum, and known as the "bronzes of Paramythia.") It was purchased by Mr. Hawkins at Yanina in 1798, *see* Millingen's Ancient Inedited Monuments, London, 1822, where it is beautifully engraved and accompanied by a descriptive treatise. Millingen supposes the subject to represent "a scene between Anchises and Venus, who, enamoured of her beauty, has come to visit him on Mount Ida." The composition represents the hero shepherd dressed in the effeminate Asiatic costume, his dog sleeping near his feet; seated on a rock, Venus, the upper part of her body nude, is unveiling herself, and gazes at the astonished youth, the genii of Love and Desire, figured as beautiful young boys with large wings, are seated near the goddess.

This bronze, certainly one of the finest, if not the most exquisite antique bronze relievo now extant, is well known throughout Europe, from the many plaster casts which have been taken from it. Many defective portions of the bronze, notably the right hand of the figure of Venus, were restored in wax by Flaxman in a manner fully worthy of the original. Height, 6 in.; width, 7 in.

HEYWOOD HAWKINS, ESQ.

No. 6,713. "Anatomical" statuette of a horse; the skin supposed to be removed, showing the superficial muscles. An unique bronze of large dimensions, by an excellent Florentine cinque-cento sculptor. Height, 2 ft. 11 in.; length, 2 ft. 10 in. NATIONAL GALLERY OF SCOTLAND.

Nos. 6,714 & 6,715. Pair of Italian bronze fire-dogs, the summits surmounted by statuettes of Pluto and Proserpine. Height, 3 ft. 4 in. LOUIS HUTH, ESQ.

No. 6,716. Series of Italian 15th and 16th century portrait medals:

No. 1. Vittorino da Feltre by Pisanello, signed "Opus Pisani Pictoris."

2. Filippo Maria Visconti, signed "Opus Pisani Pictoris."

3. Giovanni Francesco Gonzaga, Marquis of Mantua, "Opus Pisani Pictoris."

4. Sigismund, Marquis of Este, signed "Opus Sperandei."

5. Vittore Pavoni and Taddea Pavoni his wife, "Opus Sperandei."

6. Virgilio Malviti of Bologna, dated 1478, "Opus Sperandei."

7. "Priscianus Ferrariensis," signed 1473, "Opus Sperandei."
8. Sigismondo Pandolfo Malatesta, dated 1446 (by Matteo de Pastis?)
9. The companion medal, of his wife Isotta da Rimini, dated 1446 (by de Pastis?)
10. Borso d'Este, by the goldsmith Amadeus of Milan.
11. Louis XII., a superb contemporary Italian medal, dated 1513.
12. Pietro Aretino.

All these medals are in the finest possible state, being all doubtless original examples, cast by the artists themselves. Nos. 5, 6, 7, and 11 are rare.

CHARLES SACKVILLE BALE, ESQ.

No. 6,717. Large bronze vase on square pedestal, French work, period of the first empire, decorated with appliqué classical figures in gilt metal on the ground of coloured bronze. Height, 2 ft. 2 in. HER MAJESTY THE QUEEN.

ADDENDA TO SECTION IV.—FURNITURE.

Nos. 6,718 & 6,719. Two high-backed chairs, the seats and backs in stamped leather. English work, circa 1680. Height, 4 ft. 3 in. HER MAJESTY THE QUEEN.

No. 6,720. Pair of bellows inlaid with marquetry of coloured wood, of foliated scroll-work with a cypher of interlaced Cs beneath a royal crown. The handles covered with silver plates enriched in repoussé with crossed sceptres, and royal crowns; silver nozzle. Probably made for King Charles II. English work, circa 1670. Length, 1 ft. 10 in. ASHMOLEAN MUSEUM, OXFORD.

No. 6,721. Large flat box, in old Boule work, circa 1710? Length, 3 ft. 7 in.; width, 1 ft. 4 in.; height, 6 in.

THE HON. MISS BARING.

ADDENDA TO SECTION VI.—OBJECTS OF MEDIÆVAL ART, &c.

No. 6,722. Navicula or incense boat, in metal, richly gilt, on the flat lid are two circular medallions, with engraved figures of saints. Two loop handles of elegant foliated work at the extremities. German transitional Gothic or renaissance work, circa 1500–20. Length, 9 in.; width, 4 in.; height, $8\frac{3}{4}$ in.

HIS EMINENCE CARDINAL WISEMAN.

No. 6,723. Thurible in metal gilt. Spanish or Italian, 16th or 17th century work. Height, 12 in.

His Eminence Cardinal Wiseman.

No. 6,724. Monstrance of oval discoidal shape supported on a tall stem, the receptacle surrounded by a glory of rays, and an appliqué wreath of vine leaves and grapes, various details of the piece are enriched with jewels. 17th century work. Height, 1 ft. 3 in.; width, 6 in.

His Eminence Cardinal Wiseman.

No. 6,725. Small altar or standing cross, in silver repoussé work, set with large paste jewels. Circa 1500. Height, $8\frac{1}{2}$ in. His Eminence Cardinal Wiseman.

Niello Work.

No. 6,726 to 6,733. Eight triangular plates and two circular ones, being the corners and centre plates of the upper and lower covers of a book. Niello work on silver. These magnificent nielli form a complete series, and as such are certainly one of the most important monuments of this art now extant. Each plaque contains a most elaborately composed scriptural subject, crowded with figures and accessories, engraved in the most precise and highly finished manner. The subject of the two circular medallions are respectively Susannah and the Elders, and Joseph sold by his Brethren. The subjects of the corner plates, are as follows:—Moses striking the Rock; Abraham sacrificing Isaac; the Stoning of Stephen; and the miraculous Conversion of Saul; Jacob obtaining the blessing; Daniel in the Lions' den; Shadrach, Meshach, and Abednego in the fiery furnace; and the Judgment of Solomon. The author of these nielli, evidently one of the great Florentine goldsmiths of the 15th century, might perhaps be assumed to be the often quoted Maso Finiguerra; at all events they appear to be by the same hand as the pax engraved in Ottley's History of Engraving, as Finiguerra's work (*see* facsimile vol. i. p. 304); but as this last-named piece by no means agrees with the style of the more celebrated pax engraved further on by Ottley, and which seems to have been identified, with great probability, as the work of Finiguerra, the real authorship of the present plaques must be left in doubt. It is certain, however, that they should be ascribed to one of the great Florentine goldsmiths working circa 1460, and whose style of design has considerable resemblance to that of the painter Benozzo Gozzoli. The triangular plaques, are 3 in. diameter; the circular ones, $3\frac{3}{4}$ in. diameter.

The Duke of Hamilton.

No. 6,734. Niello work plate for a pax, representing the Crucifixion, being a crowded composition in the usual conventional arrangement of the period. A highly finished and beautiful work of the Florentine? school, circa 1460. Height, 6 in.; width, 4½ in.

SIR H. HUME CAMPBELL, BART.

No. 6,735. Series of eight triangular silver plaques ornamented in niello work, with elegant groups of tritons fighting with hippocampi, &c. Italian work, circa 1500; doubtless originally insertions into some object of decorative plate. Width of each, 2¾ in.; height, 1½ in.

MESSRS. FARRER.

Carvings in Wood.

No. 6,736. German bas-relief portrait carved in pear wood, a man (bust in profile down to the waist) with an apple in one hand; the portrait is surmounted by a circular arcade, with pilasters &c., ornamented with arabesques; a shield of arms in one of the spandrils, and a helmet with "lambrequins" and crest of two horns in the other. The whole is enclosed within a moulded frame; in two cartouches, at top and bottom respectively, are the date M.D., and inscription "Mein alter was 39 iar." Height, 11 in.; width, 9½ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 6,737. Medallion portrait of Sigismund Pandulfo Malatesta, carved in relief in pear (?) wood. Diameter, 7 in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 6,738. Small frame in box wood, carved in the most minute and delicate style with elaborate arabesque ornaments in perforated or open-work. The distribution of the design is architectural; two columns, one on each side, support a regular entablature, which is surmounted by a high-pitched triangular pediment, in several divisions, filled with the most elaborate ornaments, figures of amorini, projecting busts, &c.; the base mouldings, in like manner, rest on a rich triangular bracket. This exquisite specimen of renaissance ornamentation is of German work of circa 1530. (From the Soltikoff collection.) Height, 1 ft. 6½ in.; width, 8¼ in. T. M. WHITEHEAD, ESQ.

No. 6,739. Tablet in carved wood, of minute and highly finished Flemish work of circa 1560. It consists of a central picture subject in high relief, surrounded by a splendid frame of strap-work, or cartouche ornament of the most elaborate and intricate design and wonderfully delicate execution; the subject in the centre represents Adam and Eve in the garden of Eden, or the Fall. Two small circular

medallions on the frame, one on each side, contain allegorical representations of the devil triumphing over prostrate human figures; at the summit another medallion, with a slain lamb on an altar, transfixed with a dagger; underneath the principal picture, on a large tablet or cartouche, is inscribed—

"Invidia autem diaboli mors introivit in orbem terrarum
imitantur autem illum
qui sunt ex parte illius;"

and above it a smaller cartouche, inscribed—

"Di · am · is · van · aen.
Degin · Gedoot."

Height, 9¾ in.; width, 7¾ in. George Field, Esq.

No. 6,740. Statuette of a standing amorino, carved in the most highly finished style in pear (?) wood. German work, by an artist of the Nuremburg (?) school; circa 1540. Height, including pedestal, 12 in. J. W. Brett, Esq.

No. 6,742. Statuette of the Virgin, with the infant Saviour in her arms, standing on a half-moon; carved in box wood. A beautiful and very characteristic work of German art in the style of Martin Schöngauer, probably executed shortly prior to 1500. Height, 8 in. G. Field, Esq.

No. 6,743. Statuette of an aged man in the nude, his head upturned, a drapery round his loins; carved in box wood in the most admirable and life-like style, with the utmost perfection of detail. It is no derogation from the reputation of the greatest of all the German artists, Albert Dürer, to ascribe this most precious little work to him; it is at all events difficult to ascribe it to any other less eminent hand, its general style indicates it to have been executed somewhere about 1520; the action or character represented is not obvious. Height, 6¼ in.
Rev. Walter Sneyd.

No. 6,744. Statuette of a wounded soldier in carved pear wood. He is represented in the costume of the first half of the 17th century, as if walking with difficulty by the aid of a stick, a dog accompanies him; this beautiful and spirited work may have formed part of a group. Flemish work by an able artist sculptor; circa 1630. Height, 8½ in. C. Wynn, Esq.

No. 6,745. Frame for a watch in carved wood; a spirited composition of rococo cartouche work, with flying amorini, &c., surrounded by a statuette of Time as an aged man. Italian work, first half of the 18th century. Height, 9½ in.
G. Field, Esq.

No. 6,746. Group in the round, carved in the most minute and elaborate manner in lime tree. A weasel carrying off a bird from its nest; between the group the gnarled stump of a tree. By De Montreuil, a celebrated French carver of the last century. Height, 14½ in.; width, 12 in. G. FIELD, ESQ.

No. 6,747. Picture or group in alto relievo; a hawthorn tree with a bird's nest, with a linnet feeding its young, another bird on the ground near it attacking a lizard. Also the work of De Montreuil; both are executed in a wonderfully minute and truthful style, in exact imitation of nature. Height, 16 in.; width, 13½ in. G. FIELD, ESQ.

No. 6,748. Statuette in carved wood. A standing figure of Hercules or Atlas holding a rock on his shoulders. A fine Italian work ascribed to the sculptor Brustoloni.
THE RIGHT HON. W. E. GLADSTONE, ESQ., M.P.

No. 6,749. Large tablet, or devotional picture carved in cypress wood in the most minute and elaborate style with a great number of scriptural subjects in small square panels, accompanied by numerous explanatory and other liturgical inscriptions in the Greek language. This truly extraordinary specimen of patient labour, and at the same time most delicate and skilful manipulation, is executed in precisely the same conventional style in vogue for many centuries in modern Greece, being designed and executed strictly in accordance with the well-known canons of iconography formulated by the Greek Church. It is the work of Agathangelos, a modern Greek artist living at Athens, whose contributions to the Exhibition of 1851 and to the present International Exhibition have attracted much attention. Height, 2 ft. 9 in.; width, 2 ft. 4 in.
THE RIGHT HON. W. E. GLADSTONE, ESQ., M.P.

No. 6,750. Picture frame carved in chestnut wood, with the most elaborate and beautiful arabesques in the style of circa 1500–30, probably by a Siennese artist. Height, 2 ft. 9 in.; width, 2 ft. 4 in. HENRY VAUGHAN, ESQ.

No. 6,751. Tall cup or hanap in pear? or box wood, richly carved with mythological subjects. Italian 17th century work. Height, 1 ft. 6 in. A. JOSEPH, ESQ.

ADDENDUM TO SECTION 23, BY R. H. S. SMITH, M.A.

No. 6,752. Ancient mace of the University of Glasgow; the staff of silver, divided by two diagonally fluted circular knops, with rope ornament above and below each: a similar knop and an expanded fluted disk, edged with rope ornament terminate the staff. Beneath the disk is engraved on a scroll the date 1590. The gilt head of the mace is of a much earlier period than the staff. For the following description of the mace the writer is indebted to Mr. Albert Way's valuable Catalogue of Antiquities exhibited at Edinburgh in 1856, p. 132. "The head is an elaborate piece of tabernacle work of three stages, all of them hexagonal, resting on brackets; the lower stage is ornamented with six escutcheons, supported by angels: 1, the arms of the city of Glasgow; 2, a modern inscription, as follows:—Hæc virga empta fuit publicis Academiæ Glasguensis sumptibus, A.D. 1465, in Galliam ablata A.D. 1560; et academiæ restituta A.D. 1590. 3, the arms of Douglas of Dalkeith, as borne by the regent Morton, the restorer of the college; 4, the arms of Hamilton, the first endower; 5, arms of Scotland; 6, arms of Turnbull, founder of the university. These escutcheons must have been supplied after the restoration or new erection of the University, and, if executed at the same time as the inscription, may not be earlier than the last century. The workmanship of the mace is very good, and may be of the period (1465) stated in the inscription." Length, 4 ft. $9\frac{3}{4}$ in.; weight, 8 lb. 1 oz.

THE VERY REV. THE PRINCIPAL AND THE SENATE OF THE UNIVERSITY OF GLASGOW.

Section 30.

ILLUMINATIONS AND ILLUMINATED MANUSCRIPTS.

By Richard R. Holmes, Esq., F.S.A.,
Of the MSS. Department, British Museum.

The collection of illuminated manuscripts has been arranged, as far as possible chronologically, under the several countries in which the work was executed. It is, however only in the case of the English school that the volumes exhibited range over any considerable period, and in this, though one or two leading features in its progress are illustrated by some of the finest specimens of their kind existing, a complete view of its rise and development is unfortunately impossible. The school of ornamental art, independent of Byzantine tradition, which arose in Ireland, and was introduced thence into England, is amply illustrated by the Gospels of St. Chad, and the progress made by the Anglo-Saxon artists in the 10th century by the introduction of rudimentary foliage, by the Benedictional of St. Athelwold, the most richly adorned monument of the period in existence.

Of the 11th and 12th centuries, the latter of which is particularly remarkable for its daring and extravagant conventionalism, no specimen is exhibited. Of the 13th, when the spread of taste and knowledge made the study of nature the chief aim of the illuminator, Sir W. Lawson's life of St. Cuthbert is a most precious specimen. The rich gold backgrounds characteristic of the time are well shown in Mr. Jones's Psalter. Of the purity of drawing and felicity of expression, the chief marks of this school in the 14th century, the little volume of Solomon's works lent by the Rev. W. Sneyd is a charming example, as also is the Luttrell Psalter, one of the most ornate volumes ever executed for a private individual. The style of the following century, chiefly noticeable in the careful modelling of feature and elegance of ornamental details, is well represented in the service books contributed by the Rev. J. F. Russell and Mr. Waterton.

Of the peculiar style of art which existed in Germany about the year 1000, the portrait of the Emperor Otho III.,

contributed by Mr. Robinson, is a splendid example, probably one of the finest existing. The art of the Netherlands is well represented by a series of works, mostly having their origin in the teaching of the Van Eycks, some of them, such as Lady Stourton's Book of Horæ, and that of Mr. S. Addington, containing miniatures of a very high order of excellence; perhaps the most beautiful are the framed leaves of a calendar contributed by Mr. Magniac and Mr. Maskell.

The finest early works of the Italian school here exhibited are the small volume lent by Mr. Boxall, R.A., the initial R. belonging to Mr. Holford, and attributed to Fra Angelico, another attributed to Perugino, and an initial B., lent by Mr. Layard. These have all been cut from large service books. Of the works of Giulio Clovio, the most celebrated of Italian artists in the decoration of MSS., no authentic work is here exhibited, though a Psalter belonging to Lady Waldegrave, and two borders lent by Mr. Holford, are called by his name. The border lent by the same gentleman, and attributed to Girolamo dai Libri, is most probably correctly ascribed to him, and should be studied as the work of an artist little less famous than Clovio.

With one or two exceptions, the French MSS. contributed are all of the same epoch, the 15th century, when the art in that country was at its perfection, and the series exhibits very fully the progress made by the artists of the time both in ornamental detail and the delicacy and finish of the miniatures. The earlier works of the school have much the same character as those of the English and of other nations. Though not strictly belonging to this class, one of the most curious volumes in this case is the collection of portraits of personages of the court of Francis I., by Janet, lent by the Earl of Derby.

MANUSCRIPTS OF THE ENGLISH SCHOOL.

No. 6,800. Leabhar ni Maolconaire. The book of Mulconry, a collection of ancient Irish compositions in prose and verse, compiled about the close of the 15th century by the Mulconrys; containing 37 pieces, chiefly of a religious character, of which there is a table at the commencement of the volume compiled by Mr. Eugene O'Curry. Exhibited as an example of the style which obtained for many centuries in Ireland, and the earlier examples of which formed the basis of the earliest style of illumination practised in this country. W. TITE, ESQ., M.P.

No. 6,801. Evangelium S. Johannis. A small copy of the Gospel of St. John, written in uncial characters without ornamentation. This curious volume, according to an ancient note at the top of the first leaf, was found at the head of the corpse of St. Cuthbert when his sepulchre was opened, probably in the year 1105. From the absence of ornamentation and the peculiarity of the writing, it is not unreasonable to suppose that the volume is in the autograph of the prelate himself. In unique coeval (?) binding. (See Archæologia, xvi. 17.) STONEYHURST COLLEGE.

No. 6,802. The Gospels of St. Chad. A very interesting, but unfortunately much mutilated specimen of the peculiar elaborate style of illumination introduced from Ireland into this country; the original colour has almost entirely disappeared, and the page exhibited displays only the tortuous intricacy of pattern characteristic of this Anglo-Hibernian school. The book, which contains the Gospels of SS. Mathew and Mark, with a portion of that of St. Luke, is written in single columns in fine bold uncial characters, the commencement of each Gospel being richly ornamented.

A remarkable feature in the volume is the occurrence of a number of entries written in Latin and Anglo-Saxon, as well as several in the ancient British language, of considerably greater antiquity than any other existing relic. (See Westwood's Palæographia Sacra Pictoria.)

THE DEAN AND CHAPTER OF LICHFIELD.

No. 6,803. The Benedictional of St. Æthelwold. This MS., the most perfect and precious example existing of the style of art which rose, and was carried to great perfection in England in the 10th and 11th centuries, was executed for Æthelwold, who was Bishop of Winchester A.D. 963–984. It contains a series of episcopal benedictions to be used by that prelate in the celebration of the mass on each of the Sundays and feasts throughout the year. The name of the scribe and artist was Godemann, as we learn from the verses prefixed by him to his work. He was Æthelwold's chaplain, and afterwards Abbot of Thorney. The volume contains no less than 30 miniatures, besides numerous ornamental details; of these, very careful fac-similes are given in the Archæologia, vol. xxiv.

THE DUKE OF DEVONSHIRE.

No. 6,804. Liber de vita et miraculis necnon et de transitu beati patris Cuthberti Lindisfarniensis Episcopi. A beautifully executed copy of the life of St. Cuthbert by the Venerable Bede, written probably at Durham about the

year 1210, and ornamented with 45 full-page illuminations of singular excellence. SIR W. LAWSON, BART.

No. 6,805. B. Gregorii Papæ Omiliarum in Ezechielem prophetam, libri II. The approximate date of this finely written and illuminated copy of the homilies of St. Gregory on Ezekiel is fixed by a note on the first leaf, "Hunc codicem fecit dom. Symon Abbas Sčo Albano quem qui ei abstulerit aut titulum diliverit anathema sit. Amen." This Simon was abbot of St. Albans between the years 1168 and 1183. STONEYHURST COLLEGE.

No. 6,806. Psalterium. A MS. executed about the middle of the 13th century, with fine illuminations, and containing a highly interesting map, similar to that preserved at Hereford. H. JONES, ESQ., JUN.

No. 6,807. Psalterium. A finely executed MS. of the close of the 13th century. The first leaf is missing. Prefixed to the Psalter are Paschal tables, on which is a date A.D. 1430, and a calendar of the same period, in which on the 30th of March is noted the "Dedicatio ecclesie de Wymundham." At the end of the vol. have also been added a Litany and various prayers corresponding in date with the calendar. On the last leaf is an inscription, "Dominus Robertus Blakeney hujus libri est pocessor."

SIR W. LAWSON, BART.

No. 6,808. The Loutterell Psalter. A large thick folio written in large bold characters, and profusely ornamented on every page with a great variety of grotesque and other subjects. The most interesting of these is the miniature representing the person for whom the volume was executed, over which is the legend, "Dñs Galfridus Louterell me fieri fecit." In this he is represented with his wife and daughter-in-law, who are recognized by the arms embroidered on their dresses; he died in 1345, his wife in 1340, before which date the volume must have been executed. Six large plates of engravings from subjects in this very remarkable MS. are published in the 6th vol. of the Vetusta Monumenta. E. WELD, ESQ.

No. 6,809. A very curious and elaborately illuminated MS., the principal contents of which are the works of Solomon, the Canticles, Ecclesiastes, and Proverbs. The miniatures, many of which are of a very high order of merit, for invention as well as execution, seem also to be arranged as illustrations of the typical relations of portions of the text, to the several persons of the Trinity, and to the Blessed Virgin. The arrangement has, however, been evidently disturbed, and the connexion of the several parts of the work much obscured. Inserted in various places are slightly

tinted drawings, chiefly relating to the life and miracles of a hermit, but without sufficient clue to their identification. The date of the work is the early part of the 14th century.
REV. W. SNEYD.

No. 6,810. Le livre de Serra appelle le livre de Seyntz medecines. At the end of this volume is the following note:—
" Cest livre estoit comencie et pfaitc en lan de grace nře
" S. Jħu Crist MCCCLIIII. Et le fist un fole cheitif
" peccheour q̃ len apelle Ertsacnal Edcud Irneh, a qi dieux
" sez malfaitz pdoynt. Amen." This name, spelt backwards, reads, Henri, Duc de Lancastre, that is, Henry Plantagenet, grandson of Edmund, Earl of Lancaster, second son of Henry III. He was created Duke of Lancaster in 1357, and was a Knight of the Garter and Steward of England. His daughter married John of Gaunt. His arms, with others, are emblazoned on the first page of the volume. Another copy, with the same inscription, is in the C.C.C. library, Cambridge (see Walpole's "Noble Authors," i. 179.) STONEYHURST COLLEGE.

No. 6,811. Psalter, of fine execution, of the commencement of the 15th century. Towards the end are portraits of the owner, probably of the Marriott family, with his wife kneeling before the Blessed Virgin. E. WATERTON, ESQ.

No. 6,812. Horæ B. Mariæ Virginis. A carefully executed MS. of about the year 1425. REV. J. FULLER RUSSELL.

No. 6,813. Missale ad usum Sarum. Executed in the middle of the 15th century; it contains a fine miniature of the Crucifixion, and many elaborately executed ornamental borders. REV. J. FULLER RUSSELL.

No. 6,814. The book known as the "Red Register of Lynn," containing a series of charters, lists of burgesses, wills in favour of the Corporation, temp. Edward II., Edward III., Richard II. THE CORPORATION OF LYNN.

No. 6,815. A missal in large folio, of rather coarse execution, of the latter part of the 15th century. It contains, as not unfrequently the case with MSS. of this character, but one illuminated page of importance, the subject of which is the Crucifixion, on the reverse of which is the inscription—

"Orate pro bono et salubri statu domini roberti Cooke et pro anima illius cum ab hoc luci migraverit ac etiam pro animabus parentum suorum fratrum sororum et benefactorum qui dedit ecclesie parochiali de Cawlbeck istud missale, Calicem argenteum, Paxillum argenteum, duo pallia unum pallium lineum et superpellicium, anno Domini m°d°vi°."
REV. W. RYAN, O.S.B.,
St. Mary's, Warwick Bridge, Carlisle.

No. 6,816. Register of the Skinner's Company between the reigns of Henry VI.,—1689, Charles II.

THE SKINNERS' COMPANY.

No. 6,817. "An Inventorye of Wardropp Stuffe Hangings " and other furniture of howsholde of the right honorable " the Earle of Leicester remaining in the chardge of " Thomas Underhill his L's servaunt, taken the xxvij of " June A° 1583; And so to be by hym safely kept and " truelie aunswered to his honors use accordinglie." Chiefly relating to Kenilworth. This curious inventory has a richly emblazoned shield of the arms, and title ornamented with badges of the celebrated nobleman for whom it was executed. In the original vellum binding, stamped with the arms of the Earl. LORD DE LISLE AND DUDLEY.

GERMAN AND NETHERLANDISH MSS.

No. 6,818. Evangeliarium of German Art of the 9th century. Entirely unilluminated, with the exception of the Eusebian Canons at the commencement.

W. TITE, ESQ., M.P.

No. 6,819. A very curious allegorical miniature painting of the Emperor Otta (Otho III. of Germany), surrounded by allegorical figures. Professor Westwood is enabled, from comparison with inscribed miniatures preserved at Treves, to affirm that this painting was executed at Reichenau, temp. Abp. Egbert, circa 1005. J. C. ROBINSON, ESQ.

No. 6,820. Fragment of a Service Book, written and illuminated in Germany about the end of the 10th century.

REV. W. SNEYD.

No. 6,821. Part of a Psalter, German, 12th century. Prefixed are seven leaves, with figures of saints and scenes from the life and passion of our Lord, rudely drawn in red ink with the pen, with coloured backgrounds.

REV. W. SNEYD.

No. 6,822. A curious folio volume, containing the Apocalypse, profusely illustrated with slightly tinted drawings, and with a gloss, The Life of S. John, Excerpta de Medicina, &c., and Treatises and allegorical designs of the seven virtues and vices. REV. W. SNEYD.

No. 6,823. Horæ B. Mariæ Virginis. Written in Dutch, in the latter half of the 15th century. It contains two large illuminations, of the Annunciation and Burial Service, which seem to be of a somewhat later date than the writing of the volume. A. J. B. BERESFORD HOPE, ESQ.

No. 6,824. Horæ B. Mariæ Virginis. Ornamented with a profusion of very careful miniatures, surrounded by borders of great delicacy, of the close of the 15th century. S. ADDINGTON, ESQ.

No. 6,825. Horæ B. Mariæ Virginis. All the miniatures which originally decorated this little volume have been extracted, but many neatly executed borders remain, with a calendar; of the close of the 15th century. From the library of Cardinal York. W. TITE, ESQ., M.P.

No. 6,826. Another MS. of the same date and character, containing carefully executed miniatures. G. FIELD, ESQ.

No. 6,827. Another, ornamented with somewhat coarse miniatures of the same date.
THE VERY REV. THE MONSIGNORE EYRE.

No. 6,828. Another small volume of the same description and period. W. TITE, ESQ.

No. 6,829. Another little MS. of the same class and date. This MS. is ornamented with very beautiful miniatures and grotesque borderings, by the same artist who illuminated the prayer-book of Jeanne la Folle, in the British Museum. The calendar of this MS. is very beautiful; it contains also on fol. 180 b., the portrait of its original possessor kneeling before the Blessed Virgin. Inside the cover is the signature "K. Digbye," and the binding is covered with the letters W. D. in a monogram. ST. EDMUND'S COLLEGE.

No. 6,830. Another vol. of Horæ; the miniatures by several hands, not all of the same excellence.
W. TITE, ESQ., M.P.

No. 6,331. Horæ B. Mariæ Virginis, in Dutch, of the close of the 15th century. Opposite a miniature representing Christ among the Doctors is a coat of arms bearing an arbitrary mark, probably of a Dutch merchant; in its original binding. REV. W. SNEYD.

No. 6,832. A small MS. of the same character, but considerably faded. W. TITE, ESQ., M.P.

No. 6,833. A curious and very beautiful book of Horæ written most probably in Spain, and illuminated by a Flemish artist, probably for a Spanish grandee. The initials, which are of gold and silver patterns on black grounds, seem to point to a Spanish origin. The miniatures are remarkable not only for delicacy of execution, but for elaborate design, especially those at the commencement of the service for the dead. One miniature at the beginning of the book, of St. Katherine, is by another, perhaps a Spanish, hand. Late 15th century. S. ADDINGTON, ESQ.

No. 6,834. Horæ B. Mariæ Virginis et officia. This MS. is one of the most exquisite of all the volumes which the Flemish artists of the close of the 15th century produced in such numbers, and with such wonderful skill. It was originally executed for William Lord Hastings, who was beheaded in 1483 by Richard III. His arms, encircled by the Garter, are painted, by the same artist who executed the rest of the MS., on the first leaf. The large illuminations, with which this MS. is filled, are of the most exquisite description, and though they have unfortunately somewhat suffered, are inferior to no existing specimens of their class in power of conception, delicacy of execution, and brilliancy of colour. Through the Arundels, it passed into the possession of the Howards. On the reverse of the miniature of the Salutation is this distich,—

"When yow yo^{r} prayers doe rehers,
Remember Henry Mawtravers."

At the close of the volume is the office of the Holy Trinity written and illuminated by an English hand; at the foot of the first page of this are the arms of Arundel quartering Maltravers, and on the *recto* of the illumination a prayer as follows, written and signed by Queen Mary, probably when Princess, on presenting the volume to a lady:—"Myne "owne good Kate as ofte as you can not se me bodyly, "wyth y^{r} prayers I pray you vysyte me, and wyth thys "specyally because it is to the Hole Trynyte, wherein you "shall doe a great pleasure unto me whyche am your "lovying mystres & ever wyll be.—Marye."

LADY STOURTON.

No. 6,835. A large illuminated page, originally the frontispiece to a MS. translation of a (Latin historian?), representing the original author on one side, on the other the translator presenting his work to a king of France. Beneath this are three lozenge-shaped shields, bearing the arms of members of the Flemish house of Croy. The execution of this miniature is of very great excellence, many of the heads being evidently portraits. Late 15th century.

H. MAGNIAC, ESQ.

No. 6,836 (*a.* and *b.*) Two leaves from a series representing the months of the year; *a.* representing the month of May, and on the other side that of June; *b.* representing September and October. Two other leaves from the same series, containing the months March, April, July, and August, are preserved in the British Museum; the existence of the two

leaves wanting to complete the series is unknown. These very beautifully executed miniatures seem to have been used as copies by the scholars of a master in the production of the calendars always prefixed to the service books of the period. Repetitions of these designs, or portions of them, are often to be met with; few, however, of equal beauty with these originals. H. MAGNIAC & W. MASKELL, ESQS.

ITALIAN MSS.

No. 6,857. A volume entirely filled with beautifully designed subjects, chiefly religious, slightly coloured, arranged somewhat after the manner of the "Speculum Humanæ Salvationis," of the latter part of the 14th century.
W. BOXALL, ESQ., R.A.

No. 6,858. Fragments of a work containing allegorical representations of popes, roughly sketched in colour. 15th century. REV. W. SNEYD.

No. 6,859. A small volume of Horæ, of the early part of the 15th century, originally executed for one of the family of Boldu, of Venice. W. TITE, ESQ., M.P.

No. 6,860. Horæ B. Mariæ Virginis, without the calendar; it contains numerous well executed borders, with gold filigree backgrounds; several of the miniatures have been inserted at a later period, among them one containing portraits of a possessor of the book, with his wife. 15th century.
REV. W. SNEYD.

No. 6,861. Another volume of Horæ, of the early part of the century. REV. W. SNEYD.

No. 6,862. Breviarium Romanum. A large folio; at the foot of the first page is the coat of arms, with initials, of Ludovico Maria Sforza Visconti, Duke of Milan, in 1494.
A. J. B. BERESFORD HOPE, ESQ.

No. 6,863. A folio volume, the first page richly illuminated with the title "Prologus promissionis illustris Domini Nicolai Truno, Dei gratia ducis incliti Venetiarum, quam fecit populo pro ducatu." The portrait of Nicolas Truno, Doge of Venice, 1471–1473, is introduced in the initial letter, and his arms are at the foot of the page. On the border may be read the words "Marsilius Bononiensis fecit." REV. W. SNEYD.

No. 6,864. A curious folio volume of the 15th century, containing rules and descriptions of exercises with sword and spear, on foot and on horseback, illustrated with figures neatly drawn with the pen. REV. W. SNEYD.

No. 6,865. "Leonardi Montague Veronensis Secretarii Apostolici Comitis Palatini et Poetæ Laureati Carmina Epistolarum et Epigrammatum." Early 16th century.
REV. W. SNEYD.

No. 6,866. "Amoris disputatio per Pythium, edita rogatu excellentissimæ Phœnitiæ disputantes Phœnicia et Perilla," with a neatly executed border, showing the disputants at the bottom, a cupid hovering over them, a phœnix at the side. 15th century. REV. W. SNEYD.

No. 6,867. "Marci Antonii Aldegati Mantuani in Cythiam Carmina." The first leaf is decorated with a border of blue interlaced ribands on gold; at the end is this distich:

"Mantua me genuit, fecit me Cynthia vatem;
Aldegatorum gloria dicar ego."

Late 15th century. REV. W. SNEYD.

No. 6,868. "Publii Terentii Afri Comœdia sex." The first leaf has a neatly executed border of white scroll work; from Dr. Hawtrey's library. Late 15th century.
W. TITE, ESQ., M.P.

No. 6,869. "Officium S. Servuli Martyris." 15th century. In embroidered binding. REV. W. SNEYD.

No. 6,870. A beautiful initial S., cut from a large service book, representing S. Jerome. Late 15th century.
STONEYHURST COLLEGE.

No. 6,871. "Officia varia." 15th century.
W. TITE, ESQ., M.P.

No. 6,872. "Vita Zenobii Juliani de Girolamis urbis Florentiæ antistitis, scripta Latine a Naldo Naldio Florentino," dedicated to another member of the same family, with their arms introduced in the border. At the end is written, "Alexander Verazanus escripsit, MCCCCLXLVIIII."
REV. W. SNEYD.

No. 6,873. "Trionfi, Sonetti, e Canzoni di Mesere Francescho Petrarcha, Poeta Fiorentino;" beautifully written and illuminated by a Florentine artist; the coat of arms introduced in the border is unfortunately obliterated.
W. TITE, ESQ., M.P.

No. 6,874. "Publii Vegetii Mulo-medecinæ libri iii., necnon de curis boum." Finely written and illuminated in the latter part of the 15th century, probably at Florence. The first page surrounded by a border of white scroll-work, opposite which is a curious drawing on greenish-tinted vellum and heightened with gold, of two grooms doctoring a horse. A. J. B. BERESFORD HOPE, ESQ.

No. 6,875. Psalterium. Ornamented with small delicately executed borders and initial letters. Late 15th century.
W. TITE, ESQ., M.P.

No. 6,876. Psalterium et Hymni. The execution of the two first pages of this MS. is extremely rich and delicate; it was originally executed for one of the Medici family, whose arms are introduced in the ornamentation, with the device of a burning branch, which is repeated in the forms of the initial letters through the volume. Of the 16th century.

W. TITE, ESQ., M.P.

No. 6,877. "Gregorii Typherni Carmina Amatoria." 16th century. REV. W. SNEYD.

No. 6,878. A fine miniature ascribed to Lorenzo da Credi, representing on a terraced mount figures of the arts and sciences. 15th century. J. C. ROBINSON, ESQ.

No. 6,879. "Officium B. Mariæ Virginis." Beautifully written and illuminated; at the end is the following note; "Scripto per Agostino Biliotti da Antonio Sinibaldi gratis et amore. Anno Domini MCCCCLXXXV." The arms of Biliotti occur on the first leaf. REV. W. SNEYD.

No. 6,880. "Lectiones et Sequentiæ." A finely written MS., in two volumes, said to have been presented by Leo X. to Cardinal Bembo; their portraits and arms in niello are on the covers. W. TITE, ESQ., M.P.

No. 6,881. "Privilegia concessa venerabili monasterio S. Zenonis majoris 883–1588;" with a finely executed border. REV. W. SNEYD.

No. 6,882. ΑΙΣΩΠΟΥ ΒΙΟΣ. The first page surrounded by an elaborate and well designed border. REV. W. SNEYD.

No. 6,883. "Horæ B. Mariæ Virginis." Executed early in the 16th century for the marriage of a member of the noble family of Salviati of Florence with one of the family of Bartolini. Their arms are introduced in the borders.

J. RUTTER, ESQ.

No. 6,884. Another volume of similar style, but finer execution, written for the marriage of Frammetta Salviati with Guglielmo Nasi of Florence.

H. DANBY SEYMOUR, ESQ, M.P.

No. 6,885. Another volume of precisely similar character.

S. ADDINGTON, ESQ.

No. 6,886. "Horæ B. Mariæ Virginis." A very finely written and illuminated MS., originally executed for Antonio Landriani of Milan, whose arms and initials are on the first leaf, and whose portrait, kneeling before S. Anthony, is on page 22. The large miniature of S. Jerome is particularly fine. Late 15th century. W. TITE, ESQ., M.P.

No. 6,887. A beautiful but unfortunately very much injured MS. of a portion of the Psalter, illuminated in a most delicate manner by the same Venetian artist who executed

the following, No. 6,888. It contains four miniatures, two at each end. Of the beginning of the 16th century.

REV. W. SNEYD.

No. 6,888. Psalterium. Known as the "Strawberry Hill Clovio," and said, from an inscription on one of the miniatures, "S. C. PRINCI. AND · G., 1537," to have been executed for a prince of the house of Anjou. The style of the painting is, however, entirely dissimilar to all known works of Clovio, and is more probably the work of a Venetian illuminator; the inscription, moreover, applies with greater probability to Andrea Gritti, Doge of Venice. (*See* "Gentleman's Magazine," May 1842.) FRANCES COUNTESS OF WALDEGRAVE.

No. 6,889. Diploma to Marshal Lord Beresford of the Order of St. Hermanagilda of Spain, dated 1816. A specimen of late illumination. A. J. B. BERESFORD HOPE, ESQ.

FRAMED MINIATURES, EXTRACTED FROM MSS.

No. 6,890. Three miniatures from an Italian MSS. of the middle of the 15th century. The Assumption of the Virgin, the Nativity, and a crucifix with soldiers. H. G. BOHN, ESQ.

No. 6,891. A large and finely-executed initial S., of the latter part of the 15th century. C. SOTHEBY, ESQ.

No. 6,892. A beautiful page of Flemish execution, of the school of Van Eyck, containing the heads of four female saints, surrounded with a trellised bordering, with roses, &c.

C. SOTHEBY, ESQ.

No. 6,893. Initial S., with the figure of David kneeling, cut probably from a Psalter. Italian work, 15th century.

J. C. ROBINSON, ESQ.

No. 6,894. The dead Christ surrounded by the Virgin and saints. Fine Italian work of the 15th century.

J. W. BRETT, ESQ.

No. 6,895. The Assumption of the Virgin. 15th century.

REV. M. TAYLOR.

No. 6,896. Pope Sixtus IV. (1471–1484) hearing mass in his own private chapel. A very interesting miniature, containing many portraits. J. C. ROBINSON, ESQ.

No. 6,897. The Madonna with saints. A fine Florentine miniature, with very rich border. Late 15th century.

J. C. ROBINSON, ESQ.

No. 6,898. An initial O. representing the death of St. Dominic (?), by "Magister Hieronymus," a Florentine (?) illuminator, circa 1440. J. C. ROBINSON, ESQ.

No. 6,899. Frame containing two miniatures ascribed to Girolamo dei Libri, remarkable for depth and brilliancy of

colour, representing the "Noli me tangere," and the Descent of the Holy Spirit. Close of the 15th century.

J. C. ROBINSON, ESQ.

No. 6,900. Fine initial D., containing the Agony in the Garden, probably the work of a Venetian artist, about the year 1510. T. BARING, ESQ., M.P.

No. 6,901. A very fine French illumination, probably the frontispiece to a copy of the Statutes of the Order of St. Michael. It represents a king of France, probably Francis I., surrounded by the representations of the three Estates, the Church, the Law, and the Army. Date about 1540. H. MAGNIAC, ESQ.

No. 6,902. Borders from an Italian MS. of the 16th century. R. S. HOLFORD, ESQ., M.P.

No. 6,903. Large and finely executed initial R., attributed, but without sufficient authority, to Fra Angelico. Early 15th century. R. S. HOLFORD, Esq., M.P.

No. 6,904. Italian border from a MS. of the close of the 15th century. R. S. HOLFORD, ESQ., M.P.

No. 6,905. Border and two miniatures of elaborate execution, ascribed to Giulio Clovio, but more probably the work of Appollonio di Buonfratelli, circa 1560.

R. S. HOLFORD, ESQ., M.P.

No. 6,906. Initial P., the principal subject in the Nativity, ascribed, but without sufficient reason, to Pietro Perugino. 15th century. R. S. HOLFORD, ESQ., M.P.

No. 6,907. A very elaborate border, by the same hand as No. 6,905. R. S. HOLFORD, ESQ., M.P

No. 6,908. A superb border and miniature representing Cardinal Giulio di Medici, afterwards Clement VII.; attributed, with every probability, to the celebrated Girolamo dai Libri. Portions of another MS., ornamented by the same master for Clement VII., who ascended the pontifical throne in 1523, are in the British Museum.

R. S. HOLFORD, ESQ., M.P.

No. 6,909. Allegorical seated figure, with the inscription—

"VRBS ROMA,"

attributed to Mantegna, circa 1470.

R. S. HOLFORD, ESQ., M.P.

No. 6,910. Large initial B., a work probably of a Siennese artist, representing a hermit adoring three archangels.

A. H. LAYARD, ESQ., M.P.

FRENCH MANUSCRIPTS.

No. 6,911. An Apocalypse, with numerous miniatures of the latter part of the 14th century.
REV. J. FULLER RUSSELL.

No. 6,912. Horæ et Officia. A finely executed MS. of the rich style of ornamentation, of which the missal executed for John, Duke of Bedford, now in the British Museum, is the finest example. Circa 1430. MRS. LITTLEDALE.

Nos. 6,913 & 6,914. Three splendid volumes of the same description, of great excellence and delicacy of execution.
W. TITE, ESQ., M.P.

No. 6,915. Another work of the same character, but remarkable for containing a curious Dance of Death in the small circular miniatures introduced in the border of each leaf of the Service for the Dead. MESSRS. BOONE.

No. 6,916. Another, of a slightly later style, in which coloured scroll-work begins to be introduced. Circa 1440.
SIR T. R. GAGE.

No. 6,917. A similar volume, still later, the borders enclosed by a line, and the background partially filled in with gold or colour. Circa 1450. USHAW COLLEGE.

No. 6,918. A carefully executed volume of Horæ, about the middle of the 15th century. W. TITE, ESQ., M.P.

No. 6,919. A small volume of Horæ, illuminated by an artist of the school of the master whose monogram occurs on the paintings of a Valerius Maximus in the British Museum. Circa 1460. SIR T. R. GAGE.

No. 6,920. Horæ et Officia, of the latter part of the 15th century. The miniatures in this MS. have been inserted at a later period, for one of the Medici family, whose arms occur upon one of them. W. TITE, ESQ., M.P.

No. 6,921. Horæ, late 15th century, from the Duke of Sussex's library. REV. J. FULLER RUSSELL.

No. 6,922. Horæ et Officia. Executed by the same artist who illuminated the Book of Prayers of François de Dinteville, Bishop of Auxerre in 1525, now in the British Museum. G. FIELD, ESQ.

No. 6,923. Horæ, late 15th century, with fine miniatures.
S. ADDINGTON, ESQ.

No. 6,924. Horæ, late 15th century. REV. W. SNEYD.

No. 6,925. Portraits of Francis I., his queen and children, and of the most celebrated personages of his court, drawn by Janet; their names inserted by Brantôme. From the collections of Mariette and H. Walpole. THE EARL OF DERBY.

Section 31.

BOOKBINDINGS.

By Rev. James Beck, M.A.

Collection lent by the Earl of Gosford.

No. 6,981. Novum Testamentum. Lutetiæ, 1546.

French binding, by Padeloup, in old red morocco, most minutely tooled in compartments on the sides and back, and inlaid with coloured leathers; the edges are gilt and gauffré in flower patterns and painted.

No. 6,982. Pseaumes de David. à Trevoux, 1689.

French binding; a beautiful specimen of Dusseuil's work, in olive morocco, elaborately tooled in compartments and inlaid with red and yellow morocco.

No. 6,983. Paschalii Censura Animi ingrati Lucubratio Paris, 1601.

French binding of the period, in old green morocco, profusely powdered on the sides and back with fleurs-de-lys, a larger one being stamped at each corner and centre; a very beautiful border of acorns, daisies, &c., runs round each side.

No. 6,984. L'Andria di Terentio. In Venegia, 1544.

Italian binding of the period, in old brown mottled calf; the sides are very beautifully tooled in what is termed the Maioli pattern; the title of the work is stamped in the centre of obverse side, and the cypher of the former owner on the reverse. *Vide* Renouard for notice of this copy.

No. 6,985. C. Crispi Sallustii de Conspir. Catilinæ. Venetiis, 1509.

French binding in old brown calf and gilt edges, from the library of Francis 1st (François de Valois), whose arms, ensigned by the royal crown, are stamped on the sides, with his device, the salamander below; on either side of the shield is the letter F. ensigned with a crown, and surmounted with the fleur-de-lys. The letter F. and the fleur-de-lys occur twice on the back, the former in blind-tooling and the latter in gold. This copy was once in the Heber collection.

No. 6,986. Annæi Senecæ Tragœdiæ. Lugduni, 1589.

French binding, by Le Gascon. Late 16th century. Olive morocco, most elaborately tooled on the sides and back with the daisy (marguerite), and other emblematic devices of Margaret de Valois. In the centre of the obverse side are stamped the three fleur-de-lys; in the centre of reverse, the lily on a monticule, with the motto—"EXPECTATA NON ELUDET."

Collection lent by the Earl of Gosford—*cont.*

No. 6,987. Biblia Sacra. MS. on vellum.

Italian binding, early 18th century, in red morocco, most elaborately tooled on the back and sides with gold, and heightened with silver; edges gilt and gauffré. In the centre of each side are the arms and insignia of Pope Clement XI.

No. 6,988. Omnium Cæsarum verissimæ Imagines, 1554.

Venetian binding of the period, in old yellow morocco, inlaid in fantastic compartments, with various coloured leathers. This copy formerly belonged to John Ruthven, Earl of Gowrie, 1598, the conspirator against James VI. of Scotland, and has his autograph.

No.6,989. Christus Iudex, Tragœdia P. Stephani Tuccii. Romæ, 1673.

Italian binding of the period, in old red morocco; most elaborately tooled and gilt on the sides and back in compartments, with the arms in the centre of the family of Pamfili Doria.

No.6,990. M. Tullii Ciceronis de Philosophia volumen secundum. Parisiis, 1543.

English binding of the 16th century, in old brown calf, a very beautiful specimen of what is termed Grolier tooling. It is richly gilt, and has the blank spaces within the outlines of the design painted black. In the centre of each side is stamped the inscription—"THOMÆ WOTTONI ET AMICORUM."

No. 6,991. Xenophontis de Vita Tyrannica Libellus.

Venetian binding before the introduction of gilding, in old brown calf, with gauffré edges, a very remarkable instance of the geometrical construction of the ornament. The pattern is most minute, and to work it out, the smallest tools and the strictest precision must have been required. It is one of the earliest of the Italian bindings known, and was probably the work of the monks themselves.

No. 6,992. Historia Naturale di C. Plinio Secondo. In Venetia, 1543.

Italian binding of the period, in old red morocco; a fine specimen of the library of Demetrio Canevari. The sides are highly gilt, and have a raised medallion worked in the centre of each, representing Apollo driving his chariot over the water to a rock, whereon a winged Pegasus is seen; the medallion is heightened with gold and colour, and is surrounded by the motto—"ΟΡΘΩΣ ΚΑΙ ΜΗΛΟΞΙΩΣ." Above each medallion is stamped the word "PLINIO."

No. 6,993. Heures a l'usaige de Romme. Keuer, 1507.

Collection lent by the Earl of Gosford—*cont.*

French binding of the period. The sides are stamped with one entire block of the most exquisite design, and richly gilt; the edges are gauffré and painted.

No. 6,994. Libro del Principe. Aldus, 1520.

Venetian binding of the period, in old brown calf. The pattern is what is termed Maioli tooling, richly gilt, and has the blank spaces within the outlines of the design painted black.

No. 6,995. M. Tullii Ciceronis de Philosophia volumen secundum. Venetiis, 1541.

Venetian binding of the period, in old brown calf; the back and sides most elaborately tooled, and richly gilt. The edges gauffré and gilt.

COLLECTION LENT BY FELIX SLADE, ESQ.

No. 6,996. Farrago. London, 1733.

English binding of the period; black morocco, most elaborately tooled on sides and back.

No. 6,997. Tractatus de Legibus Angliæ. London, 1557.

English binding of the period, in brown calf, richly ornamented; the centre and corners of each side are block-stamped with a most elaborate pattern, gilt and painted in blue and white. The back is tooled with a riband pattern, gilt, and heightened with colour.

No. 6,998. La Vita de la preciosa Vergine Maria e del suo unico fiolo Jesu Christo. Milano, 1499.

A most exquisite specimen of morocco binding, inlaid with various coloured leathers, richly gilt. The covers lined on the inside (or doublé) with red morocco, and broad border of gold. Bound by Monnier. From the Cabinet of Girardot de Prefond.

No. 6,999. Offici de la Semaine Sainte. Paris, 1712.

A most beautiful specimen of Dusseuil's binding; brown morocco, richly gilt and inlaid with various coloured leathers, the insides doublé with red morocco, and stamped with a shield of arms.

No. 7,000. Horæ Beatissimæ Virginis Mariæ. Antverpiæ, 1570.

French binding of the period, in brown calf, richly tooled in compartments, with a floral pattern, cherub's heads, &c.

No. 7,001. Heures a lusaige de Romme. 1490.

Italian (?) binding in the Grolier style. The sides are most elaborately tooled in compartments and richly gilt, a great portion of the pattern is painted in white and green.

Collection lent by Felix Slade, Esq.—*cont.*

No. 7,002. Il Cortegiano del Conte Baldessar Castiglione. Lyone, 1562.

French binding of the period, olive morocco, richly tooled with floral pattern on back and sides.

No. 7,003. Regum Francorum Imagines. Lugduni, 1554.

A most beautiful specimen of the Grolier Library, but without his name and usual mottoes, very richly tooled and gilt.

No. 7,004. Cornazano de Re Militari. Venegia, 1536.

Italian binding, fine specimen of the Orsini Library, old brown morocco, richly gilt, and painted in compartments in the Grolier style. On the centre of each side are stamped the arms, with inscription of "PAUL JORDAN URS. D'ARAGON," the occurrence of which is very rare. This Paolo Orsini, who had such good taste for fine bindings, strangled his wife (a princess of the Medici family) with his own hands.

No. 7,005. Mesmes (Jean Pierre de) Institutions Astronomiques. Paris, 1557.

French binding, 16th century. Very fine specimen of the library of Marguerite de Valois, with her devices, the shell, the daisy (Marguerite), sun and wreath, &c. stamped in gold on the sides and back. In her *Mémoires* she states that she was so fond of these devices that she repeated them forty times on the curtains of her litière.

No 7,006. Cronologia de Sommi Pontifici. Roma, 1641.

Italian binding of the period; white vellum, richly tooled in compartments, and gilt, having the sides impressed with the arms of Monsignore Faustopoli, Archbishop of Amasia, to whom the work is dedicated. It subsequently became the property of Pope Clement XI., and bears the impression of his signet ring on the title page.

No. 7,007. Xenophon La Cyropedie. Paris, 1547.

English binding (16th century) of uncommon beauty. This copy belonged to King Edward VI. The royal arms of England, between his E. and R., with the Tudor rose over and beneath, are placed in the centre of each side, exhibiting a fine specimen of tooling, executed in gold, and having the blank space within the outlines of the design painted black. The rose is five times worked in gold on the back, being the sole ornament thereon, with the exception of a gold line on the bands.

No. 7,008. Psalterium in quatuor linguis. Coloniæ, 1518.

Collection lent by Felix Slade, Esq.—*cont.*

French binding, early 16th century. Old olive morocco, with GROLIER ornamentation, the sides and back covered with exquisite scroll tooling in gold, and edges gilt.

No. 7,009. Hall (Bishop), Contemplations upon the Historicall part of the Old Testament. London, 1626.

English binding of the period. The dedication copy to King Charles I., by Dr. Joseph Hall, then "Deane of Worcester." Old olive morocco, gilt edges, the sides "semé" with fleurs-de-lys, to fill up space between the corners, and large Royal Arms in the centre.

No. 7,010. CAPITOLI ET ORDINATIONI DELLA COMPAGNIA DECTA OPERA DI PIETA. 1529.

Italian binding, early 16th century, dark Venetian morocco, the sides covered with rich gold tooling, and with a plain brass boss at each corner; in the centre of the reverse side of cover is a painting of our Lord and the Blessed Virgin.

No. 7,011. MS. collection of songs and airs, written at different times between the reign of Charles II. and that of Queen Anne.

English binding of the period, old blue morocco; the sides covered with rich gold tooling, of which the Royal arms of England form the centre ornaments. This copy formerly belonged to Queen Anne. From this volume it appears that Händel, on his arrival in England, was called by his correct name, for it is here written "*Hendal.*"

No. 7,012. Der Stat Nürmberg verneute Reformation, 1564. Nürmberg, 1564.

German binding of the period; the sides and back are covered with rich gold tooling, heightened by having the blank portions of the design painted in various colours; the edges are gilt and gauffré, and have painted on them the arms of the Emperor Maximilian, to whom this copy formerly belonged.

No. 7,013. Missale Romanum. Venetiis, 1505.

Italian binding of the beginning of the 16th century, old brown calf, gilt gauffré edges; the sides and back exquisitely tooled and painted in compartments in the finest style of what is called "Grolier tooling," the interstices between the gold and coloured ornaments completely filled with golden dots; in the centres of the sides are painted the arms of Cardinal Gonzaga.

No. 7,014. Ptolemæi Geographicæ Enarrationis Libri viii. Lugduni, 1541.

Collection lent by Felix Slade, Esq.—*cont.*

Italian binding of 16th century, in old brown morocco, gilt edges, the sides covered with gold ornaments elegantly tooled in compartments. In the centre of the obverse side of cover is stamped in gold a medallion, in which are represented an eagle soaring towards the sky, rocks, and fish swimming in the sea, surrounded by the motto—"PROCUL ESTE." At the top of the same side stands in gold letters—"COSMOGRAPHIA PTOLEMÆI." In the centre of the reverse, in letters of gold, will be found "APPLONII PHILARETE."

No. 7,015. Officium Beatæ Mariæ Virginis. Antverpiæ, 1575.

German (?) binding of the period in white perforated vellum, richly gilt, showing the under lining, which is crimson satin. The pattern is very peculiar, and well deserving of notice.

No. 7,016. Poetica d' Aristotele. Vienna, 1570.

French binding by Derome, père, in citron morocco, most minutely tooled in compartments on the back and sides, and inlaid with various coloured leathers. The sides are doublé with old blue morrocco, and tooled with a broad border of gold.

No. 7,017. Historie de Bologna, 1541.

Italian binding in old red morocco, from the library of the celebrated collector, Demetrio Canevari, called "Mecenate," of Genoa. It is richly tooled with gold borders, and the centre of each side bears the well-known device of Canevari, a raised medallion, heightened with gold and colour, of Apollo driving his chariot across the sea to a rock, whereon Pegasus is pawing the ground. The medallion is surrounded with the motto—"ΟΡΘΩΣ ΚΑΙ ΜΗΛΟΞΙΩΣ," and surmounted by the title of the work—"HISTORIE DI BOLOGNA."

No. 7,018. Case for holding a Breviary, in cuir bouilli, most delicately tooled, and bearing on the sides the arms of the Aldobrandini family. It is a beautiful specimen of Italian work of the 15th century.

No. 7,019. Duodecim Cæsarum Numismata. 1548.

A fine specimen of the Grolier library, in old brown morocco, most elaborately tooled and gilt, having in the centre of the obverse side of cover—"DUODECIM CÆSARUM NUMISMATA," and at bottom—"IO. GROLIERII ET AMICORUM;" on the reverse is Grolier's motto—"PORTIO MEA, DOMINE, SIT IN TERRA VIVENTIUM."

No. 7,020. A Ducale. Venetia, 1543.

Collection lent by Felix Slade, Esq.—*cont.*

Venetian binding of the period, in old morocco, richly gilt, bearing in the centre of obverse side the inscription—"NICOLAI NANI," and on the reverse the date "MDXXXXIII."

This interesting volume of orders of the Venetian state for the government of Istria, adorned by the pencil of Tintoretto, was presented by the Doge to N. Nani upon his appointment, 1543. From Mr. Bindley's collection it passed into the hands of Mr. Beckford, and at the Fonthill sale it was purchased by Mr. Farquhar; after his death it was purchased by Mr. Graves, of Pall Mall, in 1844.

No. 7,021. Hore in laudem beatissimæ Virginis secundum consuetudinem ecclesiæ Parisiensis. 1527.

French binding, late 16th century, richly tooled on the sides in compartments, and heightened with colour in the Grolier style.

No. 7,022. Worlidge's Gems. London, 1768.

English binding of the period, in red morocco, most elaborately tooled in compartments and gilt, with a broad tooled border inside the covers, probably by Johnson.

No. 7,023. Canon Missæ. MS. on vellum.

Italian binding, early 17th century, in old red morocco, most elaborately tooled and gilt on the sides in compartments, and heightened with silver. In the centre of each side are stamped the arms of a cardinal and his badge; the crescent is repeated at each corner.

No. 7,024. Biblia Pauperum, Historiæ Veteris et Novi Testamenti.

French binding, by Derome, in old red morocco, with very rich broad dentelle border of gold; a very beautiful specimen of that celebrated binder's manipulation.

COLLECTION LENT BY THE EARL SPENCER.

No. 7,025. Apocalypsis et Biblia Pauperum.

German binding of 15th century, in the original white hogskin cover, with date impressed, 1467. (*See* Sotheby's "Principia Typographica," vol. 1, page 22.)

No. 7,026. An original wooden block, used in an edition of the Apocalypse. (*See* "Bibliotheca Spenceriana," vol. 1, p. viii., and Sotheby's "Principia Typographica," vol. 1, p. 5.

No. 7,027. An impression from the block mentioned in the preceding article, printed by Mr. Sotheby, 1857.

No. 7,028. Lusus in Priapum et Varia Poemata. Aldus, 1534.

Collection lent by the Earl Spencer—*cont.*

French binding, in old brown morocco, gilt edges, with the arms of Francis I., King of France, stamped on the sides, encircled in the collar of an Order; underneath is the salamander, his well-known device, and on each side of the shield the letter F., ensigned by a crown; this ensigned monogram, with the fleur-de-lys, appears also on the back.

No. 7,029. Oppiani Opera. Aldus, 1517.

French work, 16th century, brown morocco binding, the sides gilt and picked out with white, formerly ornamented with bosses; stamped on the sides with the arms of France; encircled by what may be supposed to be four bows knotted together by ribbons, and the monogram H. of Henri II.; the opposite corners are stamped with the double D. (or H. interlaced with two C's), commonly supposed to be the monogram of Henri and his mistress, Diane de Poictiers (but probably that of Henry and his Queen, Catherine de Medicis, *vide* page 94 of this present Catalogue); on the back the letter H., ensigned by the crown, and having on either side a fleur-de-lys, is several times repeated. It has been stated that these bindings were made for Diane de Poictiers by order of Henri II., and under the direction of Le Petit Bernard.

No. 7,030. Auli Gellii Noctes Atticæ. Aldus, 1515.

A fine specimen of Maioli's library, bound in black morocco, richly ornamented with gold scroll-tooling, heightened with red and white paint, having inscribed in the centre of obverse side of cover, in golden letters,—"AULI GELLII NOCTES ATTICÆ;" and below—"THO. MAIOLII ET AMICORUM." The centre inscription, on the reverse side, is Maioli's rarer device—"INGRATIS SERVIRE NEPHAS."

No. 7,031. I Dialogi di Luciano. In Venetia per Giovanni dé Farri & Fratelii, 1541.

Italian binding, in the Maioli style, Venetian olive morocco, richly gilt on the back and sides, having on the obverse of cover—"DIALOGI LUCIANO," and on the reverse the entwined cypher of the former owner.

No. 7,032. Luciani Opuscula. Aldus, 1516.

French binding, red morocco, gilt edges, richly tooled on the back and sides, having in the centre of the obverse side of cover—"LUCIANI DIALOGI ALIQUOT AB D. ERASMO ET T. MORO VERSI;" and at the bottom,—"IO. GROLIERII ET AMICORUM." On the reverse is Grolier's motto,—"PORTIO MEA, DOMINE, SIT IN TERRA VIVENTIUM."

Collection lent by Earl Spencer—*cont.*

No. 7,033. Lazii de Gentium Migrationibus Libri xii. Basiliæ.

French binding of the period, in old brown calf, richly tooled in compartments, and covered with a foliated ornament. The blank spaces within the outlines of the design are painted black. In the centre of the obverse side of cover is the inscription—"DE GENTIUM MIGRATIONIB., ETC. PER WOLFANGUM LAZIUM;" and at bottom,—"IO. GROLIERII ET AMICORUM." On the reverse is Grolier's motto,—"PORTIO MEA, DOMINE, SIT IN TERRA VIVENTIUM."

No. 7,034. Commentarii di Gaio Giulio Cesare. Vinczia 1547.

Italian work, 16th century. Binding of perforated black leather laid over other leather which is wholly gilt.

No. 7,035. Demosthenes. Lutetiæ, 1570.

French binding of the period, in old brown calf, richly tooled in panel compartments, with foliated ornaments, thickly studded with entwined C's. and fleurs-de-lys, ensigned by a crown. In the centre of each side are stamped the arms of Charles IX. of France, and underneath the inscription—"CAROLUS IX. D.G. REX FRANCOR."

No. 7,036. Libanii Sophistæ Præludia Oratoria LXXII. Parisiis, 1606.

French binding in old faded blue, the sides richly tooled with a panel pattern, bearing the monograms, &c. of Henry IV. of France. In the centre of each side are stamped the arms of France and Navarre.

No. 7,037. L'Adone, Poema del Cavalier Marino. Parigi, 1623.

French binding in olive coloured leather, thickly studded on the back and sides with fleurs-de-lys. In the centre of each side are the arms of Marie de Medicis, widow of Henry IV. Gilt edges.

No. 7,038. Syriani Commentarii in Hermogenis Rhetorica. Venet, 1509.

French binding, late 16th century, in old red morocco. In the centre of each side are the arms of the celebrated collector, De Thou, or Thuanus, quartered with those of his first wife, Marie de Barbanson-Cany, whom he married in 1587, and who died 1601, encircled by a wreath with berries; above the arms is his name Jac. August. Thuanus; on the back are impressed his initials interlaced with those of his wife, I.A.M.

No. 7,039. Novum Testamentum. Lutetiæ, 1568.

French binding, late 16th century, olive morocco, richly

Collection lent by Earl Spencer—*cont.*

gilt arabesque pattern on back and sides, and bearing the arms of J. A. De Thou, or Thuanus (the three gad-flies), which he always used before his marriage. This binding is figured in "Dibdin's Bibliographical Decameron," vol. ii. p. 485.

No. 7,040. Les Ouvres de Joachim du Bellay. Paris, 1574.

French binding, late 16th century, in red morocco, richly tooled on the back and sides with foliated ornamentation, and bearing on the sides the arms of Jacques Auguste De Thou or Thuanus.

No. 7,041. Achillis Bocchii Opera. Bononiæ, 1555.

Italian binding, arabesque pattern, with back and sides richly gilt and inlaid with different coloured leathers. End of 16th century.

No. 7,042. Commentarii Græcæ Linguæ Budæi, 1529.

Venetian binding of the period, dark olive morocco, with gold borders and gilt edges. This is a fine specimen of the library of the celebrated collector Demetrio Canevari (called Mecenate). His device, with the motto ΟΡΘΩΣ ΚΑΙ ΜΗΛΟΞΙΩΣ, is a medallion, worked in the centre of each side, heightened with gold, silver, and colour, representing Apollo driving his chariot across the waves towards a high rock, on which Pegasus is placed. The library of Canevari was in existence in the Vico Lucoli at Genoa up to the year 1823.

No. 7,043. Institutio Christianæ Religionis, Johanne Calvino Authore. Geneva, 1590.

English binding, of the time of Charles II.; block-stamped and heavily gilt on the back and sides. In the centre of each side is stamped an oval medallion, in imitation of a coat of arms.

No. 7,044. De Re Accipitraria Libri iii. Lutetiæ, 1584.

French vellum binding of the period, richly studded with fleurs-de-lys. In the centre of each side are richly emblazoned the arms of a Chevalier des Ordres du Roi, encircled by a collar, composed alternately of fleurs-de-lys and cyphers.

No. 7,045. Isocratis Orationes et Epistolæ. Lutetiæ, 1593.

French binding, in old olive morocco; the back and sides are thickly powdered with dolphins and fleurs-de-lys. In each corner is the letter H., ensigned with a crown, and in the centre the arms of the Dauphin of France, afterwards Louis XIII. (?)

Collection lent by Earl Spencer—*cont.*

No. 7,046. Journal du Voyage de Siain par Monsr. de Choissy. Paris, 1687.

French binding, by Padeloup; old green morocco; stamped on the sides with the arms of the Dauphin and Dauphine of France, the father and mother of Louis XVI.; on the back are impressed dolphins, fleurs-de-lys and a tower.

No. 7,047. The Book of Common Prayer and the Holy Bible. Barker, 1616.

English binding, 17th century; bound in dark olive morocco, richly tooled and gilt, from the library of James I. of England. The corners are block-stamped and heavily gilt, with the royal arms of England.

No. 7,048. Missale mixtum secundum regulam Beat Isidori dictum Mozarabes. Toledo, 1500.

French binding, in fine old red morocco, richly tooled in panel compartments, with the monograms ensigned by a coronet and other devices of J. Bapt. Colbert, the celebrated minister of Louis XIV., stamped on the back and sides. In the centre of each side are his arms, encircled by the collar of the order of the St. Esprit. The inside of each cover is doublé in old red morocco, with a rich dentelle border, and the cyphers J.B. (ensigned by a coronet) in each corner.

No. 7,049. Ouvres de Fontenelle. A La Haye, 1728.

French binding of the period, in old blue morocco; the back is stamped in several places with the Colbert device, a serpent; the sides are tooled with a rich dentelle border, and in the corners appear the same device ensigned by a coronet; in the centre of each side are stamped the arms of Charles François Frederic de Montmorenci Luxemburg, Duc de Pincy et de Beaufort Montmorenci, Governor of Normandy; arms, Montmorenci with inescocheon of Luxemburg; Furstenburg, with inescocheon of Colbert. He was born 1702, married 1724 Marie Sophie Emilie Honorate Colbert, Marquise de Seignelay, Dame de Gournay, heiress of the Marquis de Seignelay and his wife, Marie Louise Maurice, Princess of Furstenberg, and died 1747.

No. 7,050. Hyginus et Polybius de Castris Romanorum. Amstelodami, 1660.

French binding, brown leather, richly gilt on back and sides, and thickly studded with fleurs-de-lys and the crowned cypher L., from the library of Louis XIV.; in the centre of each side is a wreath, encircling the royal arms, with the collar of the St. Esprit.

No. 7,051. Biblia Sacra. Amstelodami, 1659.

English binding, 17th century, in black morocco, richly

Collection lent by Earl Spencer—*cont.*

tooled in compartments and gilt, heightened with silver, now much tarnished.

No. 7,052. Q. Horatius Flaccus. Lugd. Batav., 1670.

French binding, in olive-coloured leather; the sides thickly studded with fleurs-de-lys and the letter L., ensigned by the royal crown; in the centre shields bearing the royal arms of France and Navarre, probably those of Louis XIV.

No. 7,053. Le Epistole Famigliare de Cicerone. Aldus, 1559.

Italian binding, 16th century, in red morocco; the back richly gilt. On the sides are impressed the arms of Marco Foscarini, Doge of Venice, and author of the History of Venetian literature. The arms may be thus described, "Quarterly 1 and 4, three fleurs-de-lys; 2 and 3, a bend lozengy, over all on a chief a lion passant."

No. 7,054. The Holy Bible. Edinburgh, 1713.

English binding of the period, a very rare pattern, in black morocco; most minutely tooled and gilt upon the back and sides.

No. 7,055. The whole Art of Navigation, by Capt. D. Newhouse. London, 1685.

English binding of the period, red morocco, richly gilt on back and sides, and picked out with coloured leather.

No. 7,056. Appianus. H. Stephanus. 1592.

English binding of the period, in old brown calf, the corners richly block-stamped and gilt, from the library of James I., and the royal arms of England stamped in gold on the sides.

No. 7,057. Ficoroni Maschere Sceniche. Roma, 1736.

Italian binding of the period, in red morocco; the back and sides are richly gilt, and in the centre of each side is a shield, bearing the arms of François Beauvilliers, Duc de St. Aignan, Ambassador of France at the Court of Pope Clement XII.

No. 7,058. Heures de Nostre Dame, à l'usage de Paris. Paris, 1590.

French binding of the period, black morocco; richly tooled in panel compartments, and thickly studded with jewels on the back and sides; the clasps are jewelled and enamelled; edges gilt and gauffré. The insides of the covers are doublé, richly tooled with gilt ornaments, and inlaid with different coloured leathers, heightened with silver. It is a most exquisite specimen of minute and elaborate tooling.

Collection lent by R. S. Turner, Esq.

No. 7,059. Du Perron.—Discours sur la Peinture et sur l'Architecture. Paris, 1757.

French binding of the period; a splendid specimen from the library of Madame la Marquise de Pompadour, with her arms on the sides, corners, and back; most elaborately tooled and gilt in the Louis XIV. style.

No. 7,060. M. Terentii Varronis Opera. Parisiis, 1581.

French binding of the period, in old brown morocco; richly gilt and studded on back and sides with the daisy (marguerite), acorns, &c; in the centre of the sides are the arms of Nicolaus de Villars, Bishop and Count of Agen in 1589, who died 1608. The shield is surmounted by a count's coronet, mitre, and pastoral staff; the whole ensigned by a bishop's hat.

No. 7,061. Henricus VIII.—Assertio Septem Sacramentorum adversus M. Lutherum. Parisiis, 1562.

French binding of the period, old red morocco, with the back and sides thickly studded with the daisy (marguerite), pomegranate, and other devices of Marguerite de Valois, with her arms (three fleur-de-lys on a bend) in the centre of obverse side, and the well-known device "EXPECTATA NON ELUDET" on the reverse.

No. 7,062. Amours de Daphnis et Chloe. à Paris, 1731.

French binding of the period, in white calf, ornamented with a Chinese pattern of birds, &c., inlaid with various coloured pieces of morocco leather, richly tooled at the back and sides, and bearing the stamp MONNIER FECIT. The inside of each cover is doublé with red morocco, elaborately tooled with a rich fan pattern. The fly-leaves are of gilt paper. The binder's name is repeated on the morocco lining.

No. 7,063. Catulli, Tibulli, et Propertii Opera. Londini, 1715.

French (?) binding of the period, in yellow morocco, with red morocco compartments on the sides; the borders and back minutely tooled; the fly-leaves are of gilt Dutch paper, with floral devices and colours.

No. 7,064. Livre des Heures.—Manuscript upon vellum.

Flemish (?) binding, 16th century, in brown morocco; back and sides thickly powdered with spread eagles, ermine spots, and lions passant and gardant.

The tooling of this remarkably fine sample of beautiful binding is very noteworthy for several reasons. The charges on the shield, in the centre of each side, are made in an enlarged form, to constitute its well managed and nicely

Collection lent by R. S. Turner, Esq.—*cont.*

lined ornamentation. The tools for it must have been cut at no small cost, if not expressly for this very book itself, at least for the especial binding of volumes that belonged to its titled owner. On the shield may be seen the rare charge of chains, one of the badges of Spanish royalty, the double-headed displayed eagle, the ensign of the Emperors of Germany, the lion rampant, and the ermine fur after one or other of its several heraldic kinds. From this blazonry of the shield, displaying as it does the Germanic imperial eagle in company with the Spanish chains, and the Spanish lion, for the old Kingdom of Leon, it is probable the personage who once owned this volume, was of the blood royal of Spain in the times of Charles V. who wore the German diadem. Perhaps, too, having been made by that emperor a count of the Holy Roman Empire, this lover of books and bindings bore, as even now do some of our own English nobility, Lord Arundell of Wardour, for example, when they inherit such a title, the displayed and double-headed eagle in his coat of arms.

This fine example of bookbinding looks as if it were Flemish, and done in Flanders while that country was a province under the Spanish crown.

No. 7,065. Memorie novelle de' Viaggi d' all' Abbati Pachichelli. In Napoli, 1690.

French binding of the period, in red morocco; the back and sides are richly tooled and gilt with a dentelle pattern. In the centre of each side is a shield charged with six fleurs-de-lys, and surmounted by a viscount's coronet; the back and corners are stamped with fleurs-de-lys.

No. 7,066. Œuvres de Philippes des Portes. à Paris, 1600.

French binding of the period in Venetian morocco, richly tooled in compartments, and the vacant spaces on the sides and back occupied by the monogram Φ doubled, and the ϑ of a peculiar character. This monogram is attributed to Pierre Pithou, a great collector, and a friend of Thuanus.

No. 7,067. Cypriani Opera. Parisiis, 1563.

French binding, 16th century, in Venetian morocco; the centre and corners are inlaid with red morocco and embossed gilding. This copy belonged to Thuanus, and bears his autograph on the fly-leaf, title, and last leaf, but no impress of his monogram or arms.

No. 7,068. Regla y Stablescimientos de la Cavalleria de Santiago del' Espada. Madrid, 1577.

Spanish binding of the period, in Venetian morocco, with a line border on sides; in the centre of obverse side

Collection lent by R. S. Turner, Esq.—*cont.*

is a viscount's coronet and shield, bearing the arms, a bull in chief, three lines wavy, argent; on the back, the bull as a crest, is stamped. This is the copy of the Rules of the Order of Santiago, attested by the public notary Cosmas de Vega, 1584.

No. 7,069. Sainctes Prieres de l'Ame Chrestienne. 1649.

English (?) binding of middle of 17th century, in red morocco, richly tooled in compartments. In the centre of each side is an inlaid leather medallion, stamped with the monogram AMBR. The inside of each cover is double with green morocco, and richly tooled with a gilt device; the edges are gauffré, gilt, and ornamented with coloured flowers.

No. 7,070. Pindari Odæ Gr. Manuscript on vellum, with an illuminated title, bearing the arms (at the foot of page) of the family of Zorzi of Venice.

Venetian binding of the 16th century, in dark green morocco, richly tooled with an interlaced pattern, much of which is inlaid with various coloured leathers.

No. 7,071. Sonnetti è Canzoni del Sannazo. Aldus, 1534.

French binding of the period, in dark morocco, richly tooled in compartments with a lozenge pattern, and bearing on the obverse side the inscription—"GROLIERII ET AMICORUM;" and on the reverse Grolier's well-known motto—"PORTIO MEA, DOMINE, SIT IN TERRA VIVENTIUM."

No. 7,072. Decamerone di Boccaccio. In Venetia, 1542.

French binding, early 17th century, in red morocco, richly tooled in compartments on the back and sides, with the myrtle wreath in the centre, and thickly studded with daisies and myrtle sprigs.

No. 7,073. Macrobius. Brixiæ, 1501.

Italian binding of the period, in brown calf, elaborately tooled with a rich interlaced border pattern, and having the blank space within the outlines of the design painted black; the space within the pattern is thickly powdered with gilt spots. On the obverse side of cover is the word—"MACROBIUS," and at the bottom—"IO. GROLIERII ET AMICORUM." On the reverse is Grolier's motto—"PORTIO MEA, DOMINE, SIT IN TERRA VIVENTIUM."

No. 7,074. Decamerone di Boccaccio. In Venegia, 1548.

Venetian binding of the period, in green morocco, richly tooled in compartments in the Grolier style; the blank spaces within the outlines of the design are richly relieved in colours, with the title of the work stamped in the centre of the obverse side. Edges gauffré.

Collection lent by R. S. Turner, Esq.—*cont.*

No. 7,075. Annotationes Jacobi Lopidis Stunicæ contra Erasmum. Toledo, 1519.

French binding of the 16th cent., in brown calf, richly ornamented with a geometrical pattern, and having the blank spaces within the outlines of the design painted black. At the foot of obverse cover are the words—"IO. GROLIERII ET AMICORUM." On the reverse centre Grolier's well-known device—"PORTIO MEA, DOMINE, SIT IN TERRA VIVENTIUM."

No. 7,076. Horæ Beatissimæ Virginis Mariæ. Antverpiæ, 1570.

Dutch binding of the period, in brown calf, richly tooled with a Grolier pattern, heightened by the introduction of silver. The sides are profusely covered with a scroll pattern.

No. 7,077. Genuensis Reip. motus Aio. Aloysio Flisco excitatus. Bononiæ, CIC.IC.XXCIIX. (1588.)

Italian binding, late 16th century, of fine vellum; in the centre of each cover, in an oval, are painted the arms Gonzaga in their proper colours, surmounted by a crown supported by two angels; immediately under the crown is the word "Fides." The edge of each cover is decorated with a floriated border painted in black, red, and gold, with ornamental corners.

No. 7,078. Book of Devotions. Manuscript on vellum, 18th century.

French binding, in red morocco, elaborately tooled in compartments, apparently the work of Dusseuil. In the centre of each side, between palm branches, are interlaced C's, ensigned by a fillet of roses.

No. 7,079. Dialogue de la Vie et de la Mort. à Lyon, 1558.

French binding of the period, in Venetian morocco, elaborately tooled with a Grolier pattern, the field of the binding is powdered with dots, the edges gauffré and gilt.

No. 7,080. Flaue Vegece du fait du Guerre. à Paris, 1536.

Italian binding of the period, in brown calf; a fine specimen of binding in the Grolier style, with the blank spaces within the outlines of the design painted in black, and the field powdered with minute dots and studded with flowers. In the centre of each cover are the arms of Count Ernest of Mansfelt, surrounded by the order of the Golden Fleece, and surmounted by a crown. The arms are as follows, quarterly, 1 and 4 argent lozengy, 2 and 3 argent three bars; above the shield, M. FORCE MEST TROP; underneath, MANSFELT.

No. 7,081. Pseaultier de David. à Paris, 1586.

French binding of the period, in citron coloured morocco, richly designed in compartments, formed in scrolls and

Collection lent by R. S. Turner, Esq.—*cont.*

myrtle foliage; the intervening spaces are filled up with butterflies, daisies, the "Saint Esprit," &c., the whole presenting a splendid specimen of brilliant tooling. It bears a great resemblance to the bindings attributed to Margaret de Valois.

No. 7,082. Introduction to the Italian Tongue. London, 1673.

English binding of the period, in red morocco, elaborately tooled with a scroll design, the outlines in black paint, and heightened in the minute points with silver; the back is also conformable in pattern.

No. 7,083. Petri Alcyonii Medices Legatus de Exsilio. Aldus, 1522.

Venetian binding of the period, in red morocco, block-stamped in the centres and corners of sides with a gilt pattern of most elaborate design. Renouard's copy.

No. 7,084. Ovidii Nasonis Fasti, &c. Aldus, 1516.

Flemish binding of the period, in dark blue morocco; on the obverse cover is the title of the book, P. OVIDII NASONIS FASTI, and within a compartment, and below, in another is the inscription, M. LAURINI ET AMICORUM, on the reverse, in the centre compartment, is the motto, VIRTUS IN ARDUO, used by Marcus Laurinus, who may be styled the Grolier of Bruges.

No. 7,085. Adriani Turnebi Adversaria. Parisiis, 1565.

French binding of the period, in brown calf, in Grolier's rich scroll pattern on back and sides.

No. 7,086. Discourses by Gregory Nazienzen. Vienna, no date.

German binding of the 16th century, in red morocco, richly embossed centre and rolled borders, the whole worked in silver, now much tarnished.

No. 7,087. Leonharti Fuchsii Scholæ Tubengensis Professoris publici, &c. Tubengæ, per Ulricum Morhardum, 1551.

German binding, in stamped calf, with brass bosses and clasps. The centre panel on the observe contains a portrait of the owner of the book impressed in gold, with the following inscription:—"HAINRICH VON FALTZGRAVE BEYRHEIN HERTZOG IN NIDERN UND OBERN BAIRN," under which is the date 1551. On the reverse are the following arms, quarterly 1 and 4 a lion rampant ducally crowned or 2 or 3, bendy lozengy, the following letters being on a label under the shield (which is also surmounted by two crests) O. H. P.

No. 7,088. Cronique de Savoye; par Maistre Guillaume Paradin, Chanoyne de Beauieu. A Lyon. 1552.

This interesting small folio is in the original brown calf binding, with gilt leaves, and in fine preservation. On the centre of each side there is stamped in gold, a shield, bearing the arms of Scotland, the well-known lion rampant surrounded with the double tressure, and above a royal crown; down the back and on the sides there is also stamped the initial M., ensigned with a crown, thus denoting that it belonged to Mary. The border pattern is richly tooled in silver, now much tarnished. It appears under the title of "The Corniclis of Savoy" in an official list, preserved in the General Register House, Edinburgh, of "the buikis, "ornamentis, and masking cleiss" which had belonged to that Queen, and were delivered to the Regent Murray on the 15th Nov. 1569. Under the same title of "The Croni-"cles of Savoy," it is enumerated in an inventory of the jewels and other articles "pertening to our Soverane Lord" (King James VI.) "and his Hienes derrest moder," in the castle of Edinburgh, on the 26th March 1578. Extracted from "Catalogue of Antiq. exhibited at Edin. 1856."

JAMES GIBSON CRAIG, ESQ.

No. 7,089. Euripides. 2 vols. Aldus, 1503.

Two beautiful specimens of Venetian binding of the period, in the Grolier style. Old calf binding, the pattern is most elaborately painted, in white, lilac, and green, edged with black; the edges are gilt, and finely "gauffré."

J. GIBSON CRAIG, ESQ.

No. 7,090. Petri · Alcyonii · Medices · Legatus · de · Exsilio. Aldus, 1522.

A good copy of the Grolier binding of the 16th century; having on the obverse the above title, stamped in the centre. and on the reverse, the following motto:—"FORTUNA NULLI PLUSQUAM CONSILIUM VALET." Most probably the motto of the former owner of the book. J. GIBSON CRAIG, ESQ.

No. 7,091. Larismatique & Geometrie de Maistre Estienne de la Roche. Lyon, 1538.

Probably Scotch binding of the period, in brown calf, with blind and gold panels, the edges gilt and "gauffré." In the centre of each side are the arms of James Hepburn, Earl of Bothwell, the third husband of Mary Stuart. The arms may be described: quarterly 1 and 4, argent a bend gules, 2 and 3 gules on a chevron argent, a rose between two lions combatant of the first; crest, a horse's head proper garnished gules. In an oval band round the arms is the legend:—

"JACOBUS HEPBYRN. COMES BOTHV D. HALLES. CRITHON ET LIDDES. ET MAGN. ADMIRAL. SCOTIÆ."

His motto KIIP TREST, is stamped on each side of the crest. J. GIBSON CRAIG, ESQ.

No. 7,092. Oribasii Sardiani Synopseos ad Eustathium Filium Lib. Novem. Parisiis, 1554.

A beautiful specimen of the library of Marguerite de Valois. It is bound in old French morocco, the sides and back are entirely covered with gold tooling of the most beautiful description, with the daisy (Marguerite) and other emblematic devices of that princess, who was equally celebrated for her learning, her personal attractions, and her taste for finely bound books. In the centre of the obverse side is a circular shield bearing the three fleurs-de-lys; and on the reverse, a lily on a monticule, with the motto:—"EXPECTATA NON ELUDET." J. GIBSON CRAIG, ESQ.

No. 7,093. Prognosticatio Johannis Liechtenbergers. Colo., 1526.

A good specimen of the Grolier Library, with his usual mark at the bottom of the obverse side,—JO. GR. ET AMICORUM, but omitting the title of the book in the centre; on the reverse in the centre is Grolier's motto, "PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM." J. GIBSON CRAIG, ESQ.

No. 7,094. M. T. Ciceronis de Oratore. Foulis, Glasguæ, 1740.

Old red morocco, with rich gilt tooling on sides and back. English work. REV. JAMES BECK.

No. 7,095. Dissertation sur les Maladies des Dents. Paris, 1753.

Old red morocco, the sides are stamped with the arms of Mareschal le Duc de Durus. REV. JAMES BECK.

No. 7,096. The Book of Common Prayer.

The cover is of silver, with repoussé subjects of the Annunciation and the Nativity on either side. On one side is a foreign hall-mark, cross keys, ensigned by a capital letter G, and the letters M. C. ensigned by a star of six points. MISS BENTINCK.

No. 7,097. Book cover, the sides and back respectively composed of a single richly enamelled plaque, representing flower subjects, and in the centre respectively a picture of the Salutation, and the Blessed Virgin with the infant Saviour and St. John; at the back, the figures of Faith and Charity. H. G. BOHN, ESQ.

No. 7,098. The Holy Bible. London, 1682.

Old English binding of the period, in beautiful preservation; the sides and back are most elaborately tooled and ornamented with gold, picked out with patterns in different colours. R. D. DREWETT, ESQ.

No. 7,099. Grafton's Chronicles in black letter.

The original binding is in oak boards, covered with stamped leather, and studded with bosses. At an after period, apparently towards the end of the 17th century brass ornamentation and clasps have been added, the intervening spaces being filled up with grotesque female figures, playing on the tibia. J. G. FANSHAWE, ESQ.

No. 7,100. A Service Book.

Venetian work, bound in crimson velvet, richly embroidered in gold; emblazoned with the arms of England, Ireland, and Scotland; with the crescent, as the label of Cadency, surmounted by a ducal coronet, archiepiscopal cross, and cardinal's hat; formerly the property of Henry, Duke of York, Cardinal Archbishop of Tusculum.

F. G. FULLERTON, ESQ.

No. 7,101. A Book of the Armes of Englād, doone by me, Esther Inglis, January the first, 1609.

This book was presented by Esther Inglis to Henry Prince of Wales (eldest son of James I., who died 1612 at the age of 19,) as shown by the dedication, which is written within a heart-shaped wreath, surmounted by a hand holding a pen:—

"TO THE MOST EXCELLENT PRINCE HENRY, PRINCE OF "WALES.—SIR,—*As your Highnes sees heir the figure of "a heart & hand, euen so the liuely heart & hand of "hir who formed it, so long as I breath, ar vowed to your "most Excellent Highnes seruice. Receaue thē, Sir, in "good pairt this litle Mytte doone be your most humble "seruand Esther Inglis.*"

The work is bound in green velvet, with the Prince of Wales' feather, worked in gold lace in the centre of each side; both the sides and the back are thickly studded with seed pearls.

This relic afterwards came into the possession of "the "Princes of Ingland, Louisa Stvart," daughter of James II., who died unmarried in 1712. It subsequently became the property of Mrs. Styles (Miss Jennings), the wife of Col. Styles, who was attached to the Court of St. Germains, and afterwards the wife of William Knight, Esq., of Kingerby co. Lincoln, by whom it was bequeathed to her daughter and heiress, Lucy Knight, married in 1746 to Sir Thomas Rokewoode Gage, 5th Bart. of Hengrave, co. Suffolk.

SIR THOMAS ROKEWOODE GAGE, BART.

No. 7,102. Horæ Diurnæ Breviarii Romani. Antverpiæ, 1717.

The cover is of silver, with repoussé subjects of the Adoration of the Shepherds and the Adoration of the Magi

On one side is the Dutch hall-mark, a lion rampant, and the letter K. MESSRS. GARRARD.

No. 7,103. The Rosary of the Sacred Name, and of the Blessed Virgin Mary. Manuscript on vellum of 16th century.

The volume is bound in old green velvet, and studded with silver-gilt Tudor roses in the centres and corners of the sides ; each rose contains in its centre a letter, the whole composing the name MARGVERITE, showing that the book belonged to Margaret, daughter of Henry VII., who was married to James IV. of Scotland. EARL OF HOME.

No. 7,104. The Whole Booke of Psalmes. 1635.

The work of the sisterhood of Little Gidding, Hunts., founded by Nicholas Ferrars, in the reign of Charles I. The book is bound in satin, with raised silk embroidery, and profusely covered with gold lace, &c.

MRS. LITTLEDALE.

No. 7,105. The Spectator. London, 1757.

French binding in red morocco, with rich gold borders, and in the centre a shield of arms unknown.

MRS. LITTLEDALE.

No. 7,106. The Book of Common Prayer. London, 1704.

English binding of the period, the back and sides of tortoise-shell, with silver clasps, centre medallions and corner bosses ; the latter are evidently of French workmanship.

MRS. LITTLEDALE.

No. 7,107. The Book of Common Prayer. London, 1705.

Old English binding in black morocco, gilt tooling, with the sides studded with silver, corner bosses and centres, the latter engraved with arms and cyphers.

MRS. LITTLEDALE.

No. 7,108. The Holy Bible. London, 1681.

English binding of the period, black morocco, the sides and back richly tooled with gold.

MRS. LITTLEDALE.

No. 7,109. The Book of Penalties for the non-performance of the indentures between Henry VII. and the abbot and monks of Westminster, for the celebration for ever of religious services for the good of that king's soul, and all Christian souls in the Royal Chapel in that Abbey.

This remarkable volume is sumptuously bound in a rich crimson velvet forel, studded with silver gilt roundels, enamelled with the royal arms and badges, upon a ground party per pale and vert argent, green and white, being the colours of the Tudor livery. To this deed are hung by silken cords, green and white twisted together, and put into

silver skippets bearing on them other enamels, the seals of the contracting parties and witnesses; the one shown is that of the chapter of Canterbury cathedral, and of the early part of the 13th century. It is a splendid specimen of English die sinking, most likely done by the hand of some Canterbury monk. The die of the seal is the 13th century English work, the enamels are early 16th century, and are also English work.

THE DEAN AND CHAPTER OF ST. PAUL'S.

No. 7,110. Ducale, or Book of Orders given by the republic of Venice to the governors of the several provinces.

Venetian binding, 17th century. Stamped in compartments in imitation of oriental work; most elaborately painted and gilt; in the centre of obverse side are emblazoned the arms of the family of Mula; and on the reverse the lion of St. Mark. STEPHEN RAM, ESQ.

No. 7,111. Ducale.

Venetian binding, 1632. Similar pattern to the preceding, and bearing the arms of the family of Contarini on the obverse side; and on the reverse the lion of St. Mark.

STEPHEN RAM, ESQ.

No. 7,112. Ducale.

Venetian binding (1630–1640). Same style as the preceding; with the arms of the family of Erizzo on the obverse side; and on the reverse the lion of St. Mark.

STEPHEN RAM, ESQ.

No. 7,113. Diploma, on vellum.

Venetian binding, 17th century, in crimson satin, richly embroidered in gold, and emblazoned with the arms of Vincentius Bonifacius, Bishop of Famaugusta in the year 1697. STEPHEN RAM, ESQ.

No. 7,114. Isidori Clarii, Episcopi Fvlguratis, Orationes. Venetiis, 1567.

Roman binding, old red morocco; edges gauffré in arabesque patterns and painted black; the back and sides are most elaborately tooled and gilt on the borders. The centres are block-stamped in gold with the cardinal's hat, but the shield of arms is richly painted by hand, and are: 1 and 4, bendy of six or and gules for the family of Ghislieri; 2 and 3, party per fess argent, charged with an ox passant guardant gules, and bendy of six or and azure for Bonelli. Cardinal Bonelli's mother, Dominia de Gibertis, was daughter of Gardina Ghislieri, sister to Pope Pius V. Hence, in honour of his reigning great-uncle, the Cardinal bore the Pontiff's arms as his chief and more honourable heraldic distinction. THE VERY REV. DR. ROCK.

No. 7,115. Euripides. Basiliæ, 1551.

Dutch hogskin binding of the period, stamped in medallion compartments with scenes from the life of our blessed Lord. The centre of each side is elaborately tooled, and on the obverse side are impressed the initials W.H.N., with the date 1561. W. AYSHFORD SANFORD, ESQ.

No. 7,116. Ænigmatum Libellus. 1540.

A beautiful specimen, in fine preservation of the stamped leather binding, without gilding, of the 16th century. An inscription on either side seems to read—"ORA PRO NOBIS SANCTA DEI GENETRIX." The remainder of each side is covered with representations of dragons and other fabulous monsters. Venetian work. REV. WALTER SNEYD.

No. 7,117. The Prayer Book of Mary Tudor, Queen of England.

English binding, 16th century, in crimson velvet, studded in centre and corners of each side with silver-gilt letters, which make up the name MARIA REGINA. On the obverse cover the centre letter R. is ensigned with a crown, on either side of which is a Tudor rose and a pomegranate, the badge of Katherine of Arragon, Mary's mother; in the centre of the reverse cover is a shield, upon which are enamelled the royal arms, ensigned by a royal crown.

STONEYHURST COLLEGE.

Nos. 7,118 & 7,119. The Art of Contentment. Oxford, 1675. The Gentleman's Calling. London, 1671.

Two very choice specimens of the English binding of the period, the sides and back of each are most elaborately tooled, and heightened with silver, now much tarnished.

JAMES TOOVEY, ESQ.

No. 7,120. C. Jul. Solini, et Pomp. Melæ de Situ Orbis. Basiliæ, 1543.

A very fine specimen of the library of the celebrated collector Demetrio Canevari (or Canevarius), commonly called Mecenate, physician to Pope Urban, in the 16th century. His device (with the motto ΟΡΘΩΣ ΚΑΙ ΜΗΛΟΞΙΩΣ) is a medallion beautifully heightened with gold, silver, and colour, representing Apollo driving his chariot across the waves towards a rock, on which his winged Pegasus is pawing the ground. The binding is old Venetian morocco, with sides richly tooled in colours, and the raised medallion worked in the centre of each; the obverse bears the name of the publication:—IVL · SOLIN · DE · SITV. ORBIS.

ALBERT WAY, ESQ.

Section 32.

RINGS.

By Edmund Waterton, K.Ch., F.S.A.

Introduction.

This collection of rings has been formed for the purpose of illustrating the history of finger rings from the earliest date. Consequently they have been arranged, as far as possible, in chronological order, and it is this peculiar feature which distinguishes the *Dactyliotheca* now exhibited from other existing ones, and constitutes its chief interest and value.

The series commences with those of Egypt. Signet rings were much worn by the ancient Egyptians. Their rings were made of gold, of silver, of iron, and of bronze, and were frequently set with revolving *scarabæi*. The lower classes wore rings of ivory and porcelain. Examples of these rings are exhibited, Nos. 3 and 7. The Greeks are supposed to have derived the use of the ring from Asia. As no mention is made in Homer of rings, Pliny concludes that in those days they were unknown. As with the Egyptians, the primitive use of the ring was to serve as a signet, hence, to prevent fraud, Solon enacted a law that no seal engraver was to keep by him the impression of a ring he had cut; whilst Pythagoras, out of reverence, forbade the images of gods to be worn in rings. In the earlier ages the rings were all of metal, then stones were set in them. The art of gem engraving became in consequence much cultivated, and the Greek engravers arrived at a high degree of perfection in it. No gems certainly known to be of the Pheidian period exist. It is believed that gems were not mounted in rings prior to the LXII. Olympiad. Alexander the Great appointed Pyrgoteles to be his "engraver in ordinary," and alone to execute his portrait in gems, just as Apelles and Lysippus in marble. Greek rings occur of gold, of silver, and of bronze; women wore them of ivory and amber. The Greeks wore their rings generally on the annular or fourth finger of the left hand. The Etruscans were marvellously cunning goldsmiths, in which art their skill has never been surpassed. They had a peculiar method of fusing and joining metals without the use of solder, and this is the secret how to detect Etruscan jewellery in its genuine state. Gem-engraving was practised with them at a very early period; it was rude at first, but subsequently of such a nature as to

rival that of Greece. The Etruscans rarely worked in cameo, this collection, however, contains an example, but in a modern setting. Rings of extraordinary beauty are found in the tombs of Etruria; in fact they abound, yet seldom do two occur of the same design or pattern. Silver rings are rarer than those of gold; iron and bronze rings are for the most part gilt; specimens of all sorts are in the collection. The so-called Egypto-Phœnician rings come from the excavations in Sardinia.

There is no nation with whose individual and personal history the finger ring is so closely connected as the Roman. At first the Romans wore rings of iron, the gold ring being given to those senators only who were sent abroad as ambassadors; then it was adopted by the senators. Under the Republic and the Empire its use was regulated by laws. The ring of gold was the sign of equestrian rank, and the *Jus annuli aurei* became the height of a Roman's ambition. Prætors and quæstors had the right of conferring the *jus annuli*. In later times the privilege was much abused; and in consequence the distinction became depreciated in public estimation. Then the use of rings became immoderate in number and inconvenient in size. People no longer contented themselves with one ring; they sometimes wore rings on every finger, and even on every joint. One Charinus, according to Martial, wore daily a little matter of some sixty rings; that is, six to every finger; and, what is more remarkable, he loved to sleep in them. They seem to have chosen at pleasure the devices or subjects for their rings; some wore the portraits of their ancestors, or the representation of some event connected with their personal history, or that of their family. Every man's signet was his ring; the impression of it was affixed to all official acts and deeds. Hence Cicero, writing to his brother Quintus, governor of Asia Minor, admonishes him to be careful in the use of his signet: "*Sit annulus tuus non ut vas aliquod, sed tanquam tu ipse; non minister alienæ voluntatis, sed testis tuæ.*" The circumstance that not merely individuals but states had their seals, perhaps explains the great correspondence of many gems in rings with coin types. Roman rings occur of gold, of silver, of iron, of brass, of ivory, of lead, of amber, and of glass, and of one piece of stone; examples of all of which, with the exception of ivory, are represented in the Dactyliotheca.

The Roman rings are followed by those of the early Christian period. Clement of Alexandria, reproving the heathen custom of wearing lascivious subjects cut on their rings, suggests to the Christians that they should have engraved devices of symbolic meaning, having reference to

their holy faith; such as a dove, which symbolizes life eternal and the Holy Spirit; a palm branch, peace; an anchor, hope; a ship in full sail, the church; a fish or ἰχθύς, and the like.

Passing over the few Gnostic rings, and those of the lower empire, which need no comment, we come to the Byzantine ones. The nobles of Byzantium wore generally signet rings of metal; *i.e.* unset with stones, having the letters of the cognomen arranged in the form of a cross: of this class of signets an example is given. There are also two other rings ornamented with niello; and a signet set with a bloodstone intaglio of St. Theodore.

The Merovingians were fond of employing precious stones for the ornamentation of their jewellery, and frequently in such a manner as to represent cloisonné enamel. Some examples are given, and also a remarkable specimen of filigree, or rather gold-work appliqué. The chief feature in Merovingian rings is that the bezels are for the most part circular, and project considerably.

The goldsmith's craft was much cultivated not only by the Anglo-Saxons, but by the whole of the Teutonic race.

In Beowulf we read:

> "For one of wondrous gift
> a goldsmith's art
> is provided.
> Full oft he decorates
> and well adorns
> a powerful king's noble,
> and he to him gives
> broad land in recompense."

Owing to the ravages of the Danes, and the needy Norman adventurers under William the Conqueror, whose appreciation of the fine arts was overcome by their thirst for plunder, few examples of the skill of our Saxon forefathers in the precious metals have been spared to us. Amongst the examples of rings of this period may be enumerated the ring of Alhstan, Bishop of Sherburne, A.D. 823–867; a massive gold signet with the name ALFRET, or AVFRET; and a silver ring of North Saxon make, the bezel is ornamented with lacertine work, and which is, as far as can be ascertained, the only existing ring of the kind.

Having now arrived at the 11th century, we must diverge for a while, and consider the rings which come next in order, viz., papal rings, and others.

The sovereign pontiff, on his promotion to the see of St. Peter, receives no ring, being already a bishop, and invested with the episcopal insignia. Neither does he receive a ring

at his coronation. For some centuries the sovereign pontiffs have used a seal ring, styled the ring of the fisherman, so called because it represents St. Peter, the prince of the Apostles, seated in a boat, and drawing a net from the waters. It has been used for the sealing of those documents called briefs apostolic, from the 15th century; but prior to that time it was employed for the private letters of the popes. The earliest mention of it occurs in 1264. Writing to his nephew from Perugia, on the feast of Saints Perpetua and Felicitas, Clement IV. says: "Non scribimus "tibi, neque familiaribus nostris sub bulla, sed sub *piscatoris* "*sigillo*, quo Romani pontifices in suis secretis utuntur." On the death of every pope it is broken and a new one made. The ring of the fisherman is never worn by the pope. That used by the Sovereign Pontiff Pius IX. is of plain gold, rudely executed, and weighing one ounce and a half; it is always in the keeping of the Magister ab Admissionibus, or Lord Chamberlain; whilst a small stamping die is used in its stead by the Secretary of the Briefs. The use of the large brass rings with papal arms and emblems, of which several are in the collection, remains a mystery. The earliest one of which the writer knows, is that of Gregory XI. (1370–1378); the latest, that of Julius II. (1503–1513) Many exist with the names and arms of the same pope; thus, I know of eight of Pius II. (Piccolomini, 1458-1464.) Various conjectures have been made as to their use, that they were given by way of credentials; that they were given by the Holy See when erecting a fief; that they were used for the statue of St. Peter, in the Basilica of St. Peter's at Rome; but in the absence of more certain data, the writer's opinion is that they were used to contain filings of the chains of St. Peter, and sent as presents by the holy father. This practice of enclosing filings of St. Peter's chains in rings was in vogue as early as the 8th century.

Cardinals on being raised to their high estate are invested with a ring in the public consistory by the sovereign pontiff. It is unknown when the ring was first given to them, but in the 12th century it is spoken of as being then an old custom: cardinals' rings are always set with a sapphire. The ring is one of the earliest of the episcopal insignia, and its primitive form and use was a signet. Until the introduction of large official seals, the ring of the bishop was his signet; and of this we have abundant proof in charters of the 6th, 7th, 8th, and 9th centuries, cited by Mabillon and others. The device engraved on the rings seems to have been selected at the pleasure of the wearer. St. Augustine had on his ring the head of a man in profile.

Sometimes the ring of the bishop was called the "Annulus Ecclesiæ." Finally, in 1194, Innocent III. ordained that the bishop's ring should be henceforth of solid and pure gold, and set with a gem, on which nothing should be engraved. If bishops were deposed their rings were taken from them. Abbots who have received from the Holy See the privilege of using the episcopal insignia, wear also the ring.

Amongst the varieties of the 14th and 15th centuries, one very pleasing class is formed by the "Iconographic rings," that is, of rings which have, either on the bezels or on the shoulders, the figures of our Blessed Lady and Child, or of Saints. They are nearly all of the same style of workmanship, and those of silver are always of much ruder make than those of gold. Their date may be assigned from 1390 to 1520 at the latest, and they are peculiar to England and Scotland. These are followed by devotional rings with sacred monograms, and others with inscriptions, some with the holy names, such as IESVS, MARIA; others with the names of the three kings, spelt in all manner of ways; others with the title upon our Lord's cross, IESVS . NAZARENVS . REX . IVDAEORUM. Many of these were worn against the cramp. Then, again, we have charact rings of superstitious use, which were charms in the forms of inscriptions, such as ANANIZAPTA; and strange barbaric words and combinations, such ✠ ES. ✠ EBER ✠ DIABIR ✠ SABAVS. One ring in particular has a most curious legend on the hoop: IESVS AVTEM . TRANSIENS . PER . MEDIV . ILLOR ., which words were held to render the wearer invisible. Many other rings of this class have cabalistic names and words utterly unintelligible.

The class of signet rings contains many interesting varieties. The earliest of the mediæval ones (including in that term the period from the 6th to the 16th centuries) are those with *siglæ* or monograms; these were much used from the 4th to the 10th centuries. These *siglæ* very probably led, at a later period, to the adoption of certain arbitrary signs, called merchant's marks. Merchants and others not entitled to armorial bearings used to have engraved on their rings these devices. They were much used in England and on the continent. Pyers Plowman speaks of "merchantes merkes ymedeled in glasse." Another class of signets are those set with antique gems. During the 11th, 12th, 13th, and 14th centuries the art of gem engraving had nearly died out; and hence we often meet with Roman intaglie set in rings, and a legend engraved on the metal setting. Then, again, there are rings with punning devices called a "rebus." Amongst those

with heraldic emblems, and shields of armorial bearings, there are some which are set either with crystals or white sapphires, and which have the tinctures represented underneath, in enamels, thus blazoning the arms. The earliest known example of this work is the ring of Jean Sans-Peur, Duke of Burgundy, who was assassinated in 1419. Another interesting example of this class is the signet ring of Mary, Queen of Scots, now in the British Museum.

We now come to the different varieties of wedding rings. The fyancel or wedding ring is doubtless of Roman origin, and was usually given at the betrothal as a pledge of the engagement. Its primitive form was a signet or seal ring. Amongst the wedding rings there are three Roman ones; one of gold, with the *fede*, or two hands joined, which Baronius calls the "*hieroglyphicum concordiæ et amoris*;" another of silver, set with an intaglio of the same device, and a third, all of silver, with the *fede*, and inscription NIKAS. Then there are the "posy" rings, with inscriptions; formerly called "chançons," then "resons" or "reasons;" and finally posies or poesies (from ποίησις). Another variety of the wedding ring is the "gimmel" ring, or double ring, which opens and shuts together again; but this term is only applicable to rings which divide, and, when divided, play into each other. Many of these gimmel rings have the *fede*, and the hands open and clasp each other. There is also another variety, which consists of rings with three hoops, opening on a pivot, and disclosing under the bands two hearts. Strange as it may seem, the Jews did not adopt the wedding ring until after they saw it in general use with other nations. Several of the Jewish wedding rings are in the collection. Some are curiously ornamented with filigree and enamel; and they all have the inscription, in Hebrew, MAZUL TOUB, "God be with you." These rings are made for the use of the synagogue, where they serve in the celebration of the marriage ceremony, being placed on the finger of the couple at a certain part of the rite.

During the middle ages many stones were worn in rings, and highly esteemed for the talismanic and medicinal properties and virtues which they were held to possess. The ruby, the emerald, the heliotrope, and others were much esteemed. The turquoise was likewise valued, and it will be remembered that Shylock prized his "turkoyse" beyond a "wilderness of monkeys." The toadstone or crapaudine, which is in reality a fossil, but which, for many ages, was believed to be engendered in the head of a toad—and hence its name—was much worn. Rings set with cra-

paudines constantly occur in old inventories. A ring made of the hoof of an ass was held to be good against epilepsy.

Resuming again the chronological order of the rings from the 13th century, there appear some rude bronze rings set with glass, found in a stone coffin in the neighbourhood of Oxford, and some very beautiful examples of the 14th century. These are followed by some silver rings with nielloed portraits, which are of rare occurrence; and a series of rings of the renaissance. It is somewhat difficult to meet with rings of this period, with the original stones in them. The settings are exceedingly elegant, and frequently display a graceful combination and adaptation of classical figures for the shoulders of the hoop. Several marvellous rings of the renaissance, the work of Benvenuto Cellini, are, or were at least in 1858, preserved in the Gabinetto delle Gemme, in the Uffizij at Florence.

Amongst the miscellaneous rings of this date may be enumerated a leaden ring, with the heads of the Emperor Charles V. and his Empress, which is made to serve as a whistle, and also a curious copper ring, with the head of Medusa, which can be used as a squirt. Then there come some memento or mourning rings, with death's heads, such as were often bequeathed by will in the 16th and 17th centuries.

Finally, there are two shelves of miscellaneous rings, consisting of Indian, and Caffre, and others, which require no observations.

In preparing this brief sketch, the remarks have been arranged as much as possible to suit the order in which the rings are placed in the case.

Several of the rings show the early use of niello; one of late Roman work is ornamented with it, as also two of Byzantine make. Then there is the Anglo-Saxon ring of Alhstan; and the 14th and 15th centuries present numerous other examples.

No. 7,170.

*Egyptian, No. 1 to 14, inclusive.**

No. 2. Silver ring, with revolving bezel of cornelian, representing the symbolical right eye.

No. 3. Signet ring of gray porcelain, with a scarab and royal prænomen, followed by the title "Beloved of Ammon Ra."

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* Mr. Waterton's case of rings is placed under one general number, viz., No. 7,170; these marginal numbers refer to its contents.

No. 7. Signet ring of porcelain, with prænomen of Amenathat, son of Amenoph III., of the 18th dynasty.

No. 9. Silver ring, with revolving bezel, representing Hathor and child, within a circle of lotus flowers.

No. 11. Very massive gold ring, set with a revolving scarab of porcelain, partially encased in gold.

No. 13. Gold signet, finely engraved; subject, Hathor and child.

Greek, No. 15 *to* 19.

No. 16. Bronze signet, finely engraved; subject, a philosopher seated.

Etruscan, No. 20 *to* 46.

No. 24. Gold ring with a mask, repoussé; a very remarkable specimen.

No. 25. Massive gold ring, with figures of Hercules and Juno Lanuvisna in relief, around the hoop. Hercules is clothed with the spoils of a lion, and Juno with that of a goat. They are back to back, and have their arms turned back above their heads. Hercules holds in his right hand the *nodus* or knot, which Juno catches in her left; and in her right she holds the ζώνη or girdle, which Hercules grasps with his left. In the space thus formed between the two heads and the girdle and knot a small scarab is set, and deeply imbedded. This ring is an unique example of Etruscan art, and was purchased of a villano in the Maremma, in 1856. Weight, 475 grains.

No. 31. Large iron ring, gilt, and set with a long and fine paste. Found on the hand of a skeleton in a tomb at Chiusi, 1855.

No. 32. Bone ring, covered with gold. Found at Bracciani, 1860.

Egypto-Phœnician (so called) *from Sardinia.*

No. 47. Gold ring, set with a revolving scarab, partially encased in gold. The hoop is remarkable as being formed of wires plaited together.

Roman.

N.B.— The Roman rings are not arranged in chronological order, but placed so as to be seen to greater advantage.

No. 48. Bronze rings, with numbers.

The writer has many of these with numbers varying from I. to C. They are presumed to have been military rings, and worn by the soldiers; possibly as a company number. The word *numerus*, used for cohors, appears in Tacitus and other authors. It seems to have signified strictly the muster-roll, whence the phrases, *referre in*

numeros, distribuere in numeros. In Rome these are called legionary rings, as indicative of the legion to which the wearer belonged; but this term is a misnomer, for at no period did the legions exceed 28.

No. 49. Iron ring, gilt, with the head of Jupiter Serapis in relief.

Pliny says (xxiii. 1.), "And now even men begin to carry on their fingers Harpocrates, and the figures (*statuas*) of the Egyptian divinities."

No. 50. Gold double ring, on which two palm branches are engraved. May not this have been a reward of military valour? and an *annulus duplex*, such as is referred to in the following inscription cited by Pitiscus:

D. S. M.
CAIO · ANTONIO · CAII · FRATRI · FLA-
VINO · SEXTVMVIRO · IVNIORI ·
HASTATORVM · LEGIONIS · II · AVGVSTÆ · TORQUI ·
AVREO · ET · ANNVLO · DUPLICI · OB · VIRTVTEM.
DONATO, &c.

No. 51. Gold quintuple ring, set with two sapphires and three garnets; on one sapphire is inscribed EVME.

No. 52. Gold whistle ring.

No. 53-4. Two knights' rings.

No. 55. Small ring set with an intaglio of Augustus, which is remarkable for being cut to the shape of the head and embedded in the bezel.

This has been a child's ring. The children of those who possessed the "jus annuli aurei" seem to have had the privilege of wearing rings. (*See* Cicero, *in Verrem.*)

No. 56. Large ring of amber; the bezel, which is circular, and apparently hollow within, is supported by two winged genii with torches, the figures of which form the shoulder of the ring.

No. 57. Massive gold ring, the bezel of which is formed so as to represent the eye, and the centre is set with a rare onyx of fine strata. This splendid ring was formerly in the Ferjérary collection, and was found in Hungary. Weight, 2 oz. 48 grains.

No. 58. Very small gold votive ring, set with an onyx cameo; probably intended for the finger of some household god. Weight, $2\frac{3}{4}$ grains.

No. 59. Gold ring, set with an intaglio on garnet; subject, a caliga, or boot; may have been worn by some partizan of Caligula, who, it is known, derived his surname from wearing in his youth the caliga.

No. 60. Gold ring, set with two uncut diamonds; late Roman; probably 4th or 5th century.

This is a very rare example; and another ring of this sort, but set with one diamond, is in the British Museum.

No. 61. Ring, formed of oriental lapis-lazuli, with a head in relief; unfortunately part of the hoop is missing.

No. 62. Fragment of a ring of plasma, of the same sort as the preceding.

No. 62. Gem, with a horse's head and shield; with the name of one of the Gens Claudia.

Nos. 63-4-5. Roman wedding rings.

No. 66. Bronze ring, the bezel ornamented with champlevé enamel.

Nos. 67-8-9. Roman key rings, probably worn by the slaves.

Does Seneca refer to key rings in the following passage (De Irâ, c. 25): "Quid enim est, cur tussis alicujus . . . . . uos in rabiem agat, ... aut *clavis negligentis servi manibus elapsa?*

Early Christian.

No. 70. Gold ring with silver bezel, on which is cut an elaborate symbolical representation. The holy Church is represented by a pillar, on which are figured twelve dots, which denote the twelve Apostles. Three steps thrice repeated lead to the pillar; they symbolize the "lavacrum regenerationis," which was formerly received by three immersions, three emersions, and three interrogations (Cyrill. Hierosl. Cat. Myst. 11), and three replies given by those who were being baptized. The Lamb with the XP., and encompassed by the nimbus, standing on the pillar, denotes our blessed Lord, who unites in one body the Church of the Circumcision and the Church of the Gentiles, represented by two lambs, which look up to him. The two doves signify the Church militant and the Church triumphant; and the eight palm branches on the top, the beatific vision; for the Holy Fathers frequently say that the number eight denotes the *Sedes Beata.* (St. Joh. Chrys. Hom. in Ps. vi.)

Lower Empire.

No. 71. Small gold ring, set with a sapphire en cabochon; the shoulders are pierced, and ornamented with niello. This is an early example of niello work.

Byzantine.

No. 72. Gold solidus of Constantine IV., Pogonatus. A.D. 654–684, mounted on a ring; on the hoop in niello, ✝ BARINOTA.

No. 73. Gold ring, set with a bloodstone intaglio of St. Theodore.

Merovingian.

No. 74. Gold ring, with circular bezel, set with 16 garnets en cabochon.

No. 75. Gold ring, bezel circular, and set with five garnets, after the manner of cloisonné enamel.

Early German.

Anglo-Saxon.

No. 76. Curious triple ring of silver, found in Kent.

No. 77. Massive gold torc ring, formed of plaited wires.

No. 78. Massive gold signet, bezel circular, representing the bust of a man, and the name ✣ AVFRET or ALFRET. May this be a form of ALFRED?

No. 79. Massive gold ring, nielloed, which bears on the hoop the name ✣ ÆLHΣTA ✣. This is the celebrated ring which is believed to have belonged to Alhstan, Bishop of Sherburne, A.D. 823–867, and is fully described in the "Archæologia," iv. 47.

No. 80. Silver ring, with long oval bezel, divided into five compartments, and filled with lacertine engraving. North Saxon work, and found in the Thames at Chelsea, 1856.

Papal.

No. 81. Ring of Benedict XIV. (Lambertini, 1740–1758), set with an octagonal sapphire. Presented by the Prince Doria Pamphilj, 1857.

No. 82. An annulus piscatoris, or ring of the fisherman, which has never been used.

The fisherman ring is now all of gold; but from the impression attached to an original brief (in my possession), dated 1592, it would appear at that time to have been engraved on stone. Now, as the engraving on stone would take some considerable time, it is not at all unlikely that the engraver of the palace would have one by him ready for the conclave, as the old one is always broken, and the new fisherman's ring is always taken into the conclave. This one has never been used, as the place for the name, above the figure of St. Peter, is uncut.

Strictly speaking the ring of the fisherman may be said to be the papal ring of investiture. For as soon as there has been a favourable result of the scrutiny of votes, and before the pontiff elect receives the homage of the assembled cardinals, the Cardinal Camerlingo approaches the sovereign pontiff, and on bended knee puts the ring on his finger,

inquiring the name which his holiness assumes. The pontiff replies, and taking off the ring, gives it to the first master of ceremonies; whilst the Cardinal Camerlingo proceeds to the balcony of the Quirinal, and proclaims the new pontiff in these words: "Habemus pontificem, eminentissimum et reverendissimum Cardinalem N——, qui nomen N—— sibi imposuit."

This is a ring of the 16th century, and is set with a bloodstone.

Large Copper and Brass Rings, gilt, with Papal Insignia, &c.

No. 83. Large ring, with bezel in the form of a rose, repoussé and hollow, and with the symbols of the four evangelists. On the hoop, also repoussé, twice repeated, the shield of the Della Rovere family, and the name SISTVS · I(V), 1471–1484.

No. 84. Two with the arms and name of PIVS II. (Piccolomini of Sienna.)

No. 85. Large ring of copper gilt, with the arms of Eugenius IV. (Condulmeri of Venice, 1464–1471.)

No. 86. Large ring, with the arms of Martin V. (Colonna.)

Cardinals.

No. 87. Gold ring, set with a sapphire, which the late James Philip, Cardinal Fransoni, received on being raised to the Sacred College.

During his lifetime the cardinal consecrated 70 archbishops and bishops.

Episcopal.

No. 88. Gold, set "à griffes," with an antique cameo of plasma or the root of emerald, representing a female bust.

Camei, prior to the decree of Innocent III., were worn in episcopal rings. Thus, in the inventory of the rings and pearls collected by Henry III. for the shrine of St. Edward the Confessor, mention is made of "i. 'chamah' in uno annulo pontificali."

No. 89. Gold ring, set with an uncut sapphire. 13th century.

No. 90. Gold ring, of the finest Italian work. The shank or hoop terminates in two griffins' heads; the stone is secured by four clamps or griffes formed of lions' heads. The hoop and bezel are beautifully tooled; but unfortunately the original stone has been removed, and in consequence the lions' heads have been filed down. It has been reset with an amethyst. 14th century.

No. 91. Gold ring, with a bezel in the shape of a star, set with an uncut sapphire; two garnets are also set on the shoulders of the hoop. 12th century.

No. 92. Brass matrix of the seal of Saint Charles Borromeo, Archbishop of Milan. It has the armorial bearings of the Borromeo family, which are surmounted by a cardinal's hat, and surrounded by the legend S. CAROLI. S(ANCTÆ) R(OMANÆ) E(CCLESIÆ) CARD. BORROMAEI. It has been mounted in a silver setting, as a ring.

Iconographic.

No. 93. Massive gold ring, which has been intended for a signet, but never engraved. The shoulders are fluted, as usual in rings of that date; the centre groove contains the figure of a saint, and the outer ones are engraved with marguerite flowers. It has been enamelled; within is the chançon, De·bon·cor. 16th century. Found near York, 1855.

No. 94. Gold ring, bearing on the bezel the Holy Trinity; on one shoulder, St. Anne and our Blessed Lady; and on the other a Pieta, or our Lady of Dolours, with her dead Son. Found at Offord Castle.

No. 95. Silver ring, with octagonal bezel, bearing on the edges two names, and, as usual in Italian rings, the letters are left in relief, and the cut away background is filled up with niello. In the centre is a device of two stars divided by a bar. The names are CATARINA. NICOLA, and they read from left to right.

It has been suggested that this may have been the wedding ring of Cola di Rienzi, tribune of Rome, or his wife, or at least worn by one of them; and the grounds on which this suggestion is founded are as follows:—

The ring is of that date, c. 1320–1340.

The names CATARINA (DI. RASELLI), and NICOLA (DI RIENZI).

Rienzi had no armorial bearings, neither had Catarina; he adopted a star for his device; the two stars are held to be intended for his star, and that of his wife. It would have been perhaps more proper that the stars should have been divided per pale, instead of by a bar; but the small size of the ring prevented it.

The objections raised against the above suggestion are,—

1. The work is too good for Roman workmen.

2. The form of the N. is about a century later than the time of Rienzi.

To these it may be replied,—

1. Papencordt, in his life of Rienzi, states, that when made tribune of Rome, Rienzi wrote to the Gonfaloniere of

Florence to send him some expert moneyers, coin die-sinkers, and jewellers. Florence was celebrated in those days for its niellure; hence it is possible that the ring may have been made by one of the Florentine jewellers, and which is all the more probable, inasmuch as the same form of the N. and the star appear on the coin of Rienzi (he struck two), which is exhibited by the ring.

This ring was purchased for a few pauls at one of the periodical clearing sales at the Monte di Pieta in Rome, in 1857.

In connexion with this ring, others belonging to families associated with the wars of the barons are in the collection.

No. 96. Silver ring, set with a jasper intaglio of a grillus, and surrounded by the legend S. FR. DE. COLVMPNA. This is a ring of the first half of the 14th century; and referring to the Colonna Pedigree in Litta's Famiglie Celebri, a Francis Colonna appears, who was living in 1352, and who consequently must have been contemporary with the tribune. The hoop is modern.

No. 97. Silver ring, much like No. 96 in shape and form, but probably of later date, and bearing the shield of the Orsini's.

No. 98. Signet ring of Henry, Lord Darnley. This interesting ring bears on the bezel the letters H. and M., united by a lover's knot. Within is the name HENRI. L. DARNLEY, 1565; and a shield charged with a lion rampant, and surmounted by a crown. As the double tressure is not given, these are probably the arms of Lord Darnley as Duke of Albany.

No. 99. Memento ring of Charles I.; the miniature is surrounded by diamonds.

No. 100. Ring, with the bust of Gustavus Adolphus in relief, and enamelled; his collar is of white enamel, his robe of blue, and his brows are encircled with a wreath of laurels. Behind the head, on the inside of the hoop, are the words SIC. REDIT.

No. 101. Gold, set with a cameo in pietra dura of Prince Charles Edward Stuart.

No. 102. Gold ring, with intaglio of Prince Charles Edward Stuart.

No. 103. Large gold ring, set with a turquoise, and surrounded by six garnets. This is a ring of the 16th century, but it is stated subsequently to have belonged to Frederic the Great, whose cypher $\mathfrak{F}^{x}$ is cut upon the turquoise.

Inscribed Rings.

No. 104. Gold ring, set with an uncut diamond, and bearing engraved on the hoop—

+IЄXUS AVTЄN · TRANSIЄNS · PЄR · ŒЄDIŪ · ILLOR.

This is a ring of Italian work; and the engraving is of the finest character.

The inscription was held to render the wearer invisible.

No. 105. Massive gold ring, bearing on the bezel a rose, and on the hoop,—

ihesus · nazarenus · rex · judeorum;

and within—

iaspar · melchior · balthazar.

No. 106. Charact ring of gold, with the inscription outside—

+a + na + ni + sap+ta,

and inside—

+ buro +berto + berueto + consumatum est.

Signets.

No. 107. Bronze ring, with sigla or monogram; the hoop is inlaid with silver. 5th century.

No. 108. Small gold signet, with crest, helmet, and shield, which are exquisitely sunk in the gold. Italian, 14th century.

No. 109. Beautiful gold signet; the shoulders are delicately chiselled, and the bezel is charged with the shield of the noble family of Sorgon of Dalmatia. 16th century. Stated to have been found in the Adriatic.

No. 110. Gold ring, set with a sapphire, engraved with the arms of the princely house of Pio di Savoya, Prince of Carpi, and Marquis of Castel-Rodrigo. 16th century.

No. 111. Gold signet (setting modern), set with a cornelian, engraved with the arms of the family of Caetani, and the letters F. C., probably for Francesco Caetani. Date, 16th century.

No. 112. Gold signet, with the arms of Swinton. Found at Caer Gys in Wales, where a battle was fought in 1642.

No. 113. Gold signet ring set with an engraved sapphire, representing in profile the head of a monk with tonsure and cowl. This is a gem of very great rarity, being undoubtedly a mediæval intaglio. A contrary opinion is held by some, but practical connoisseurs are unanimous as to the fact of its being a mediæval gem.

Around the gold setting is the legend—

+ TЄCTA · LEGE · LЄCTA · TЄGE.

It is worthy of note that this was the motto of Matthew Paris, and that the head on the gem is not unlike his portrait, which appears in his autograph MS. in the British Museum. This ring was found at Hereford in a well in 1825.

No. 114. Gold signet with rebus. The device is a tree, on the root of which is the letter R; on one side **wy**, and on the other **ot**. Supposing the tree to be an elm, then the rebus resolves itself into the name R. Wylmot; wy-elm-ot.

No. 115. Massive gold signet; device a cradle, and within the hoop the "reason"

My · wille · were.

No. 116. Small gold signet, finely cut, representing the figure of St. James, and the name

jaques · bouchier.

No. 117. Signet ring of iron inlaid with gold; device, a merchant's mark.

These merchants' rings are generally of large size as if intended for the forefinger or thumb. Falstaff says to the Prince, "When I was about thy years, Hal, I was not an eagle's talon in the waist. I could have crept through any alderman's thumb ring."

The same idea occurs in Aristophanes. In Plutus, the step-mother, complaining that she has been abandoned, says she is so worn away with grief that δια δακτυλιου μεν ουν εμεγ' αν διελκυσαις (act iv. sc. 4.), but the retort uncourteously suggests that in her case the ring would need to be the hoop of a sieve.

No. 118. Gold signet; device an I with a coronet and two trefoils. 14th century. Gold rings with coronetted letters are most rare.

SECTION 33.

MISCELLANEOUS RINGS.

By R. H. S. SMITH, M.A.

No. 7,171. Gold ring, with boldly projecting circular bezel. It is set in the centre with a very small emerald, round this is a depression with filigree gold ornament, encircled by a setting of ten polished slices of garnet; the bezel is supported on open-work with twisted gold cording, the flat and thin hoop of the ring is rudely ornamented with small circular punch marks. Work of the Merovingian period. S. ADDINGTON, ESQ.

No. 7,172. Gold ring, with very large bezel expanded into a somewhat quatrefoil form; in the centre is a raised circular boss divided into four by delicate lines of filigree, the angles filled with double scrolls of the same; from this centre radiate four heads of monsters, similar to those on ancient Irish work, marked with thin lines of niello and with projecting eyes formed of dots of dark blue and dark brown transparent glass or enamel; these, which are in high relief, rest on and strengthen the expanded edge, round which runs a border of plaited wire ornament: the junction of the ends of the hoop at the back of the bezel is finished with a granulated wire of filigree, terminating in three small balls.

This very remarkable ring is of admirable workmanship, and may probably be as early as the 11th century, and perhaps of Irish origin. Diam. of the projections of the bezel $1\frac{7}{8}$ in. LORD FITZHARDINGE.

No. 7,173. Gold ring, nearly $\frac{1}{2}$ an inch wide, with a broad oval bezel; the ring is formed of a band of gold alloyed with silver, expanding to a bezel $1\frac{3}{16}$ long. The whole overlaid with funiform wire ornaments and granulated work. On the bezel are four curves of granulated filigree radiating from the centre ornament, and having small bosses of similar work between them. Anglo-Saxon work.

R. H. S. SMITH, ESQ.

No. 7,174. Gold iconographic ring, with figure of the Virgin and Child on the bezel, and the following motto engraved on the shoulders, "le cuer de moy." 15th century work. CAPTAIN LENOX PRENDERGAST.

No. 7,175. Gold iconographic ring of similar character and period, with the figure of St. Christopher on the bezel, and within the hoop the inscription "tout pur vous."

LADY FELLOWS.

No. 7,176. The "Coventry" ring, a massive and broad gold ring, weighing 1 oz., 13 dwts., 8 grs.; found in 1802 in Coventry Park, near the town wall.

This remarkable ring, which is engraved within and without the hoop and enamelled, has been carefully described by Mr. Thos. Sharp in the Archæologia, Vol. xviii., from which the following is taken: "The centre device "represents our Saviour rising from the sepulchre, and in "the back ground are shown the hammer, ladder, sponge, "and other emblems of his passion. On the left is figured "the *wound of the side*, with the following legend: 'the "well of everlastingh lyffe,' in the next compartment two "smaller wounds with 'the well of comfort,' 'the well of "grace;' and afterwards two other wounds with the "legends of 'the well of pity,' 'the well of merci.'" The

inscriptions and the figure of the Saviour have been enamelled in black, the gouts of blood in red. Within the ring is engraved :—

Wulnera · quinq̃ · dei · sunt · medicina · mei · pia · crux · et · passio · xp̃i · sunt · medicina · michi · jaspar · melchior · baltasar · ananyzapta · tetragammaton.

The black enamel in the letters within the ring is tolerably well preserved. The work is of the end of the 15th or beginning of the 16th century. J. DYER EDWARDES, ESQ.

No. 7,177. Gold ring, with crucifix in relief, passing half round it: the remaining surface engraved foliated scroll pattern and with Latin crosses. 16th century work. SIR W. LAWSON, BART.

No. 7,178. Massive silver ring, with hexagonal bezel, engraved with a coronet and the letters b o r in large gothic characters. This ring was found in a garden near Kidwelly castle, Carmarthenshire, in 1848. THE EARL OF CAWDOR.

No. 7,179. Gold signet ring with an escutcheon on the bezel, bearing three fleurs-de-lys. THE EARL OF CAWDOR.

No. 7,180. Gold enamelled gimmel ring, set with a ruby and a white topaz. Under the bezels are enamelled respectively clasped hands below a forget-me-not, and a flaming heart with wings. Round the hoop is the following inscription in black enamel, "Got bwar uns beid in lieb und leid." MR. ALDERMAN SPIERS.

No. 7,181. Gold memorial ring of King William III. The bezel has beneath a facetted crystal a portion of hair, with crown and cipher in gold filigree. On the back is inscribed W. R., the 8th March 170½. Æta. 5. Nov. 4. MISS BURDETT COUTTS.

No. 7,182. Silver gilt "fede" ring, inscribed in gothic letters I H E. NAZAREN. M. F. (Jesus Nazarensis Mariæ filius.) G. L. GOWER, ESQ.

No. 7,183. RINGS LENT BY S. ADDINGTON, ESQ.—Of these one has been described under No. 7,171. One is Etruscan, gold, with a horizontal oval bezel, engraved with griffins fighting, the shoulders edged with corded ornament. One, of gold filigree, contains an abraxas gem. One of gold, set with a square emerald, the sides of the projecting bezel and shoulders richly chased. 16th century work.

No. 7,184. Gold ring found on the field of the Cloth of Gold; very richly chased with scroll and foliated ornament. At present set with a large emerald surrounded by brilliants. The ring is of early 16th century work. HIS EMINENCE CARDINAL WISEMAN.

No. 7,185. Large silver ring, set with a crapaudine or toadstone. HIS EMINENCE CARDINAL WISEMAN.

No. 7,186. Gold ring with plain round bezel; on the shoulders is engraved an ornament like a cross wanting the upper limb; with the hoop is inscribed "en bon an." 15th century work. H. ELLMAN, ESQ.

No. 7,187. Gold gimmel ring, richly enamelled and set with a ruby and a crystal. When the ring is open it discovers two cavities, in one of which is the figure of an infant; round the inside of the hoop is enamelled the following:—

"Quod deus coniunsit homo non separat."

16th century work. G. LEVESON GOWER, ESQ.

No. 7,188. Gold betrothal ring with the *fede* or joined hands in open work. C. BOWYER, ESQ.

No. 7,189. Massive gold ring of antique form, set with a facetted white topaz. C. BOWYER, ESQ.

No. 7,190. Gold ring set with a large oval carbuncle; the bezel is formed of platted and corded ornament of Etruscan character, and the plate at the back is rudely repoussé, with a mask and dotted pattern. C. BOWYER, ESQ.

No. 7,191. Jewish ring, ornamented with gold filigree and enamel. C. BOWYER, ESQ.

No. 7,192. Gold rosary ring, with small quadrangular bezel engraved with the sacred X P monogram. C. BOWYER, ESQ.

No. 7,193. "Posy" or "chançons" rings, engraved with various mottoes, as "We join our love in God above;" "I have obtained whom God ordained;" "Joined in one by God alone." REV. JAMES BECK.

No. 7,194. The ring of William of Wykeham, Bishop of Winchester, a massive plain gold episcopal ring set with a sapphire. DEAN OF WINCHESTER.

No. 7,195. Large and massive gold episcopal ring, set with a large sapphire of irregular oval form, polished "en cabochon," secured in the bezel by four small grips in form of fleurs-de-lys; the sapphire is pierced longitudinally. 13th century. Discovered in Winchester Cathedral. DEAN OF WINCHESTER.

No. 7,196. Gold ring set with a small oval sapphire. 13th century. DEAN OF WINCHESTER.

No. 7,197. Gold ring (Bishop Gardiner's) set with an oval intaglio on plasma, with profile head of Minerva; at either side of the bezel is a square facetted ornament set with small rubies.

This ring was found in the coffin of Bishop Gardiner in Winchester Cathedral. DEAN OF WINCHESTER.

No. 7,198. Gilt bronze ring, the projecting chased bezel contains a quadrangular glass paste in imitation of a sapphire.

"Found on repairing the choir under the tomb of William Rufus, and supposed to have been the episcopal ring of Henry de Blois, his kinsman, Bishop of Winchester."

DEAN OF WINCHESTER.

No. 7,199. Plain gold ring, with massive projecting bezel, set with a pale uncut ruby; the ruby is irregularly pierced. Said to be about the date 1192; the ring seems to be of that period. DEAN AND CHAPTER OF WELLS.

No. 7,200. A massive gold ring, found at Aspatria, Cumberland; the impress is a human head with a torc ornament round the brows; the work is mediæval.

PHILIP H. HOWARD, ESQ., of Corby.

No. 7,201. A massive gold ring, bearing the signet of Sir Edward Howard, K.G., standard bearer to King Henry VIII. in 1509, and lord high admiral in 1512. The impress is the "blauneh" lion of Mowbray, with the initials E. H.

PHILIP H. HOWARD, ESQ., of Corby.

No. 7,202. The Verney ring, with portrait of Charles I.

Sir Edmund Verney was standard bearer to King Charles I., and raised the standard erected at Nottingham. This ring was said to have been presented by the king to Sir Edmund, and the tradition is that it was taken from the hand of the latter, which still held the standard at the battle of Edgehill, 1642, where he was killed. His body was never found, and as it is also a tradition that he was brought into the world by the Cæsarean process, the old saying was rife in the neighbourhood that Sir Edmund was neither born nor buried.

He was M.P. for Wycombe, and knight marshall of the household. His son was member of the long parliament for Aylesbury. SIR HARRY VERNEY, BART.

No. 7,203. Massive gold ring (weight, 18 dwts.), dug up with some human remains at the root of a tree cut down at Hemshill Hall, in the parish of Nuttall. Inside the ring is engraved C.W. 1592. At that date Hemshill was the residence of the Wentworths. A. F. PAYNE, ESQ.

No. 7,204. Torc ring of very pure gold, turned up by the plough, in the parish of Ringmer, near Lewes, in 1856. Weight, 5 dwts. 6 grains. JOSEPH DAVEY, ESQ.

No. 7,205. Ring, in silver-gilt. Four figures supporting a wreath, in which a stag is enclosed. Swedish work.

W. DOUGLAS, ESQ.

No. 7,206. Broad gold hoop ring; the surface beautifully chased with a foliated pattern, in which the English rose is the principal motive; the chasing encloses three lozenges, in which are engraved the Saviour on the Cross, with the

Eternal Father above, the Virgin and Child, St. Peter (?); within is engraved in Gothic characters,

"Most in mynd and in myn hertt
Lothest from you ferto departt."

This remarkable ring has probably been enamelled; it is of beautiful English work of the 13th century, and from its small diameter, though very massive, has belonged to a woman. Found in the ruins of Godstone Priory, where Fair Rosamond lived and was buried. REV. JAMES BECK.

No. 7,207. Papal ring in gilt metal, having at present inserted in its bezel an intaglio paste with the portrait of Mary Queen of Scots; this ring was formerly in the possession of the Argyle family. REV. T. HUGO.

No. 7,208. Thin gold episcopal ring set with an uncut polished sapphire; on the shoulders are stamped a series of marks similar to chevronels, and also minute punch marks; found near the site of Mynchin Buckland Priory, near Taunton, 13th century. REV. T. HUGO.

No. 7,209. Gold ring, having an escutcheon shaped bezel, bearing the sacred monogram in Gothic letters; 15th century; found in the same locality as the preceding. REV. T. HUGO.

Both these rings are engraved in the history of Mynchin Buckland Priory, by the exhibitor.

SECTION 34.

JEWELLERY, PERSONAL ORNAMENTS, AND GEMS.

By W. CHAFFERS, F.S.A.

No. 7,259. Silver-gilt buckle of a girdle of two open-work medallions in scrolls, and two statuettes of the Virgin and Child. From the centre of each piece is suspended a Lombardic letter A. 16th century. Size, $3\frac{1}{4}$ in. W. DOUGLAS, ESQ.

No. 7,260. Miniature stiletto, with a quadrangular steel blade; the handle is a solid gold statuette of Cupid as Mars drawing a sword, with chased engraved scabbard, and a chain to attach it to a lady's girdle. 17th century. Length, $5\frac{3}{8}$ in. J. DYER EDWARDS, ESQ.

No. 7,261. Gold pectoral cross, with statuette of the Saviour. The cross has been originally enamelled with blue and green, portions of which still remain; a skull and cross-bones at the foot; on the back are inlaid emblems of the passion; round the outer edge is inscribed:

"*Ecce ut imiteris. Compatere. Ut con regnes.*"

It opens to contain relics. Sixteenth century. Length, $3\frac{5}{8}$ in. Sir W. Lawson, Bart.

No. 7,262. Small gold crucifix, or pectoral cross, with enamelled statuette of the Saviour; the limbs of the cross knotted. Length, 2 in. Stoneyhurst College.

No. 7,263. Pendent locket; the centre is a large pearl baroque, naturally formed into rocks, on which are seated three enamelled figures of Mars, Venus, and Hebe; mounted with gold scrolls and enamel flowers, surmounted by an eagle, engraved scroll back, with a pearl chain. Length, $3\frac{1}{8}$ in. W. H. Forman, Esq.

No. 7,264. Gold pendent ornament, partly enamelled with blue, green, and white; the upper part is in form of a crown, from which is suspended a ship in the fashion of the 16th century, with three masts and sails, from which hang three pearls. Length, 4 in. W. H. Forman, Esq.

No. 7,265. Gold pendant of a crowned spread eagle, ornamented with painted enamel and set with emeralds; from the wings are two emerald drops, and at bottom a pearl; the back is likewise covered with painted enamel. 17th century. Length, $2\frac{3}{8}$ in. J. Ford, Esq.

No. 7,266. Oval gold pendant; the borders of open-work, forming an inscription in the Spanish language, surrounded by rays; in the centre is an enamelled statuette of the Virgin, crowned, in a gold aureole, set with eight large emeralds. Spanish, 17th century. J. Ford, Esq.

No. 7,267. Large gold pendant of open scrolls and cartouche ornaments, enamelled and set with projecting collets of rubies and diamonds; in the centre, under a canopy are statuettes representing Faith, Hope, and Charity. 17th century. Length, $5\frac{1}{4}$ in. Messrs. Farrer.

No. 7,268. Square crystal locket, mounted in an open enamelled border of flowers; in the centre is an enamel group of the Annunciation. 17th century. Diameter, $1\frac{3}{8}$ in. Rev. M. Taylor.

No. 7,269. Light blue enamelled seal, open-work boss of floriated scrolls, cornelian intaglio head of Aurelius Verus. Henry T. Hope, Esq.

No. 7,270. Oval silver-gilt locket with a centre silver plaque of niello work, of St. John holding a chalice; on a scroll above is inscribed "Fides." 16th century. Henry T. Hope, Esq.

No. 7,271. Cinque-cento pendant in form of a Syren, the head, neck, and arms of white enamel, the body of a very

fine and large pearl baroque, ending in scrolls, and a fish's tail, beautifully enamelled and set with rubies.

She is represented arranging her hair with a comb in her right hand, her left has originally held a mirror. This splendid gem, although of fine Italian work of the 16th century, was brought from India; on the back is inscribed: "*Falit aspectus cantusq. syrenæ,*" *and D.L.VD.R.* It is suspended by three chains from an enamelled cartouche ornament. Length, $4\frac{1}{8}$ in. COLONEL GUTHRIE.

No. 7,272. Square crystal locket, with gold enamelled border and a group in coloured enamel in the centre, of Christ and the Woman of Samaria. 16th century.
REV. M. TAYLOR.

No. 7,273. Small circular pendant, with enamelled border and loop round a gold coin of Ferdinand and Isabella of Spain; on the coin is a group in enamel of the Crucifixion, with the Virgin Mary and St. John on each side. Diameter, $1\frac{5}{8}$ in. MESSRS. GARRARD.

No. 7,274. Gold pendant, lozenge-shaped, with enamelled cartouche border, from which hang an amethyst and pearls; in the centre is a painted enamel of the Nativity in front; on the back another sacred subject, suspended by a chain. 17th century. Length, $2\frac{7}{8}$ in. W. H. FORMAN, ESQ.

No. 7,275. Silver-gilt crucifix with scroll ends, bordered with seed pearls. 17th century. Length, $2\frac{1}{2}$ in. MRS. FORTNUM.

No. 7,276. Pendent gold ornament, in form of a lion, with amber body, enamelled, on a stand with flowers and scrolls, and three pearls suspended from the lower part. Italian, 16th century. Length, $2\frac{1}{8}$ in. MRS. FORTNUM.

No. 7,277. Gold eagle, with wings spread, ornamented with enamel and set with large diamonds, taking the form of the body and wings, holding a small pearl in each claw, three large pearls suspended from the wings and feet; enamelled back, and a chain. 17th century. Length, $1\frac{7}{8}$ in.
MRS. FORTNUM.

No. 7,278. Gold pomander of globular form, with four medallions of heads in high relief, and pearls hanging from between. First half of the 16th century. Length, $1\frac{5}{8}$ in.
REV. M. TAYLOR.

No. 7,279. Lapis-lazuli seal, handle in form of the head of Minerva, ornamented with painted enamel in high relief; the face is a jacinth cameo finely carved. 17th century. Length, $2\frac{1}{2}$ in. HENRY THOMAS HOPE, ESQ.

No. 7,280. The case of a watch, enamelled on gold, with flowers in high relief, on light blue; inside is painted a vase of flowers. 17th century. HENRY THOMAS HOPE, ESQ.

No. 7,281. Lozenge-shaped pendant, with open border of scrolls set with four diamonds; in the centre is a cameo head and bust of Mary, Queen of Scots? 16th century. Length, 2 in. HENRY THOMAS HOPE, ESQ.

No. 7,282. Gold enseigne or pendant, the badge of the Order of Christ, of octagonal form, set round with diamonds, and eight triangular stones set in the curves, a diamond cross in the centre, on an enamelled triangle and crossed keys; enamelled back, with locket to contain hair. Italian, 17th century. Diameter, $2\frac{1}{8}$ in. E. WATERTON, ESQ.

No. 7,283. Gold enseigne or pendant, in form of a quatrefoil of diamonds, and in centre a diamond cross, the limbs of equal length, beautifully enamelled at the back, and in the centre of the cross a square garnet. Italian, 17th century. Diameter, $2\frac{7}{8}$ in.
HENRY THOMAS HOPE, ESQ.

No 7,284. Enamelled plaque, with circular top of figures in full relief, representing the mocking of Christ, in the manner of Dinglinger. 17th century. Length, $2\frac{1}{2}$ in.
HENRY THOMAS HOPE, ESQ.

No. 7,285. Gold pendant of an enamelled armed figure riding on a dragon, holding the reins in his right hand, and a shield in his left, on which is an onyx cameo head. The body of the dragon is a large pearl baroque with enamelled head, legs and tail set with rubies en cabochon, and diamonds. 16th century. Height, $2\frac{1}{8}$ in.
HENRY THOMAS HOPE, ESQ.

No. 7,286. Gold pendent jewel of an enamelled Cupid drawing his bow, set with rubies; from a diamond scroll at the bottom hang three pearls, and at top is an ornament, on which are two doves and a chain of pearls and rubies for suspension; the back of the jewel is also finely enamelled. Length, $4\frac{1}{4}$ in. A. JOSEPH, ESQ.

No. 7,287. Square gold pendant, corded border, crystal face enclosing an enamelled group of the Annunciation; on the back is the sacred monogram. Length, $1\frac{7}{8}$ in.
REV. M. TAYLOR.

No. 7,288. Silver girdle buckle of open scroll border, set with rose diamonds. Length, $4\frac{1}{4}$ in. A. OSWALD, ESQ.

No. 7,289. Gold pendent jewel in form of a ship with three masts, a large pearl baroque is adapted to represent the hull, and a man climbing up the mast which is of gold; on the reverse side the hull is enamelled with portholes, &c., and inside are two figures, one playing on a lyre; the keel sail and flags also enamelled, and sailors in the rigging. 16th century. Length, $3\frac{1}{4}$ in. MESSRS. FARRER.

No. 7,290. Gold enamelled statuette of our Saviour, his feet resting on a skull. From a crucifix. 16th century. Length, $1\frac{5}{8}$ in. MESSRS. GARRARD.

No. 7,291. Oval cinque-cento medallion of an onyx cameo head with white hair and beard, beautifully carved; the bust is of gold partly enamelled representing the damascened breastplate and mantle lined with scarlet; it is mounted on a plaque of lapis-lazuli, with open gold border. Diameter, 3 in. by $2\frac{3}{8}$ in. H. T. HOPE, ESQ.

No. 7,292. Gold pendent jewel, white and black enamelled scrolls and filigree work, set with diamonds and rubies and hanging pearls. 17th century. Length, $3\frac{3}{4}$ in. W. H. FORMAN, ESQ.

No. 7,293. Benitier, formed of a large oval plaque of lapis-lazuli, on which are appliqué gold and enamelled groups of minute work; in the centre is represented the Crucifixion, around is a border of scriptural subjects divided by cherubs with wings spread, and at the bottom is the head of our Saviour; above this is a smaller oval piece of lapis, mounted with a figure of St. John. The holy water vase and cover are carved out of a fine specimen of the same stone. This elegant object is surrounded by open enamelled flower borders. Beginning of the 17th century. Length, $6\frac{3}{4}$ in. H. T. HOPE, ESQ.

No. 7,294. A large circular jewel, or reliquary, of gold, set with diamonds, the outer case beautifully enamelled with arabesque scrolls in blue, red and white, on yellow ground; it has a glass cover which opens by a hinge; within the case are four cavities containing groups, in enamel, of Adam in Paradise; Adam and Eve; the expulsion from Eden, and Cain slaying Abel, with backgrounds of trees and herbage; open-work centre ornament. Size, 4 in. in diameter, with a loop for suspension. RIGHT HON. W. E. GLADSTONE, M.P.

No. 7,295. A sevigné and a pair of ear-rings, en suite, of garnets and pearls, which belonged to the daughter of John the Third, king of Poland, afterwards Electress of Bavaria. COUNT DE LA FELD.

No. 7,296. Oval jewel of gold, exquisitely enamelled with a representation of the day of judgment; the figures in full relief and finely modelled. This jewel is mounted in a gilt casket, on the lid of which is a medal of Cellini, set round with stones: a cameo in each of the corners. Size of the enamel $3\frac{3}{8}$ in. by $2\frac{3}{8}$ in. 16th century. R. S. HOLFORD, ESQ., M.P.

No. 7,297. Gold pendant, with an enamelled centre group of St. George and the Dragon, set round with rubies,

diamonds, emeralds, and pearls, and three pearl drops. Length, 3 in. Right Hon. W. E. Gladstone, M.P.

No. 7,298. Gold necklace of filigree, enamelled and set with pearls and rubies; the sevigné or centre ornament is an enamelled knot set with rubies and pearls; in the centre is a ruby engraved with the letter W. and diamond pendants. 17th century. Right Hon. W. E. Gladstone, M.P.

No. 7,299. Small gold pendant set with rubies and diamonds, enamelled; in the centre is a group in white enamel of Mars, Venus, and Cupid. Length, $1\frac{1}{2}$ in.
Earl Amherst.

No. 7,300. Gold locket with open-work border, and a painting of the infant Saviour between two cherubs. 18th century. Rev. M. Taylor.

No. 7,301. Gold enseigne or circular brooch; in the raised centre is a fine heart-shaped ruby cabochon surrounded by brilliants, set closely in square collets, crossed by two arrows and ensigned by a crown, both set with diamonds; these are again surrounded by three receding annulets of rubies and brilliants, bordered with enamelled scrolls, set with four larger brilliants, enamelled back, in which is a small locket, containing a male portrait painted in oil. Italian. 17th century. Diameter, $2\frac{1}{2}$ in.
Countess Harley Téléki.

No. 7,302. Gold mantle-clasp of rosettes of garnets and pearls, connected by rings and chains at the ends. Beginning of 18th century. This and the preceding enseigne formerly belonged to Francis Rokoczy, Prince of Transylvania. Countess Harley Téléki.

No. 7,303. An Agnus Dei, of gold and white enamel; bearing on the shoulder a ruby cross and a flag, on the body are a diamond and two rubies, and a pendent pearl; it is suspended by two chains from a scroll. Length, $2\frac{1}{2}$ in.
Countess Harley Téléki.

No. 7,304. A gold necklace and a pair of ear-rings, with rosettes and scroll ornaments, gold borders and enamelled forget-me-nots, green trefoil leaves alternating, connected by links. 18th century. Countess Harley Téléki.

No. 7,305. Jewelled cross or pendant, set with a large ruby and four others smaller, diamonds and pearls between, with an open border of white and green enamel. 18th century. Countess De la Feld.

No. 7,306. Silver-gilt hair-pin, with a large ornamental filigree boss at the end, of enamelled cartouche ornaments, pearls and garnets; in the centre are two small enamelled

doves and a heart-shaped shield. Found in county Kildare. W. H. FORMAN, ESQ.

No. 7,307. A square tablet of blue glass; the surface champlevé and inlaid with translucent enamel, the outlines are formed of gold threads, which divide the various coloured pastes, in the same manner as the early cloisonné enamels. The subject represented is the Annunciation, brilliantly coloured. 17th century. Size, 3 in. by 2 in. H. T. HOPE, ESQ.

No. 7,308. Large silver-gilt girdle of square tablets hinged together, set with garnets and emeralds and green enamelled scrolls. 17th century. Length, 2 ft. 4½ in. THE HON. R. CURZON, jun.

No. 7,309. Cinque-cento gold ring, with jacinth cameo of a boy's head, set round with eight pearls. A. J. B. BERESFORD HOPE, ESQ.

No. 7,310. Ring, set with a large and fine sapphire, facet cut into an octagon, five-eighths of an inch in diameter, surrounded by small diamonds. It is usually called "Le Saphir merveilleux," and formerly belonged to Madame de Genlis. A. J. B. BERESFORD HOPE, ESQ.

No. 7,311. Plain gold ring, with a diamond, cut in form of a cross, probably unique. A. J. B. BERESFORD HOPE, ESQ.

No. 7,312. Gold finger ring; in the centre is a cat's eye, carved to represent a cat's head, full face, in white on red ground, set round with brilliants and two rows of small roses round the side, the shank also set with diamond sparks. A. J. B. BERESFORD HOPE, ESQ.

No. 7,313. Finger ring, enamelled round the side of the collet with various emblems, and in the centre a sapphire, with a yellow diamond on each side, and four small stones between. A. J. B. BERESFORD HOPE, ESQ.

No. 7,314. Gold finger ring, with inlaid enamel flowers and leaves on the shank, on the top of which is a large round black pearl with an open collet of four pointed diamond scrolls reaching half-way up the pearl. A. J. B. BERESFORD HOPE, ESQ.

No. 7,315. Gold ring, set with a cat's eye, carved with a grotesque head. A. J. B. BERESFORD HOPE, ESQ.

No. 7,316. Antique sardonyx cameo ring of a bearded mask with ruby eyes. A. J. B. BERESFORD HOPE, ESQ.

No. 7,317. Gold figure of a chameleon, its back thickly studded with fine opals on green enamel, a collar of rubies round the neck and ruby eyes, enamelled underneath in white and black, gold legs and claws. 17th century. Length, 1⅞ in. A. J. B. BERESFORD HOPE, ESQ.

No. 7,318. Sword hilt, the handle formed of a very large aqua marine cut in facets, jacinth pommel mounted in coloured gold leaf ornaments, and a collar of turquoises and jacinths at each end; the gold cross piece is set with three diamonds terminating in lions heads. Made for Murat, king of Naples. A. J. B. BERESFORD HOPE, ESQ.

No. 7,319. A very large pearl, straight-sided, widening towards the lower part, which has a dark opalized tint. This pearl (the largest known) weighs 3 oz., is 2 in. long, and $4\frac{1}{2}$ in. in circumference; it is mounted as a pendant, in an arched crown of five vertical bars set with brilliants on a lining of crimson enamel, a gold border of emeralds, sapphires, and rubies; the back of the crown is chased gold. A. J. B. BERESFORD HOPE, ESQ.

No. 7,320. Vinaigrette carved out of an emerald, with leaf-shaped ornaments outside, enamelled mounting. Size, $\frac{7}{8}$ in. high by $\frac{7}{8}$ in. diameter. A. J. B. BERESFORD HOPE, ESQ.

No. 7,321. Gold dolphin, the back and fins set with fine opals, enamelled tail and head, ruby eyes, with chain for suspension. 17th century. 1 in. long by $1\frac{1}{4}$ in. wide. A. J. B. BERESFORD HOPE, ESQ.

No. 7,322. "The Mexican sun opal" carved with the head of Apollo, it is of oval shape, semi-transparent, and richly lustred with green, red, and blue shades of colour; set round with a black border of enamel and gold rays, the back enamelled. This gem has been historically known since the 16th century. 1 in. long, by $\frac{3}{4}$ in. wide. A. J. B. BERESFORD HOPE, ESQ.

No. 7,323. Large oval Hungarian opal, richly lustred; size, $1\frac{15}{16}$ long, by $1\frac{5}{15}$ broad, in a blue enamelled frame, mounted in engraved gold. A. J. B. BERESFORD HOPE, ESQ.

No. 7,324. A cross formed of six rare brilliant green diamonds, bordered with small white stones. $\frac{7}{8}$ in. long. A. J. B. BERESFORD HOPE, ESQ.

No. 7,325. Small carbuncle boat-shaped bowl, hollowed out of a solid piece of stone. $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in. A. J. B. BERESFORD HOPE, ESQ.

No. 7,326. A fine specimen of gold-coloured cat's eye from the Eland island, Cape of Good Hope. Oval, $2\frac{5}{8}$ in. by $1\frac{7}{8}$ in. A. J. B. BERESFORD HOPE, ESQ.

No. 7,327. Large hemispherical cat's eye (supposed to be the largest known); it is mounted in massive pure gold set with ruby cabochons in the oriental setting; this gem formerly belonged to the King of Kandy. Diameter, $1\frac{1}{2}$ in. A. J. B. BERESFORD HOPE, ESQ.

No. 7,328. Crystal scent bottle mounted in gold, inscribed in enamel round the neck,

"*L'Amitié nous unis.*"

REV. M. TAYLOR.

No. 7,329. Small egg-shaped bloodstone scent case, mounted in gold and set round with rubies. REV. M. TAYLOR.

No. 7,330. Necklace and sevigné of gold filigree-work, set with pearl beads. Maltese. 17th century.

MRS. HOLMAN.

No. 7,331. Pair of Maltese open gold ear-rings, set with pearls in form of baskets of fruit, with pearl drops.

MRS. HOLMAN.

No. 7,332. Sevigné of gold open filigree scrolls set with pearls. Spanish work. 17th century. REV. J. BECK.

No. 7,333. Sevigné of small rubies mounted in silver; the lower part in form of a cross. 17th century.

REV. J. BECK.

No. 7,334. Sevigné of gold filigree, set with garnets and white enamel, and three garnet pendants. REV. J. BECK.

No. 7,335. Gold enseigne or pendant, open scroll border, enamelled and set with diamonds and rubies, with pearl drops: in the centre is a turquoise cameo of Queen Elizabeth; and a chain for the neck. Length, 2 in. English 16th century work. MISS WYLD.

No. 7,336. Gold pendent jewel. In the centre is an oval onyx intaglio of three strata of the head of a negress, surrounded by a narrow border of blue enamel, and a wider one of white set with emeralds and rubies; on each side is a cornucopia, from which rises the figure of a negro with arms raised, holding a bow and arrow, and supporting a triangular entablature set with a ruby and a pearl at each end; at the bottom is a straight band set with a ruby and three pearl drops; the back is enamelled, and has a locket containing two finely painted portraits of a lady and gentleman by Hildyard. A cinque-cento gem. Italian. Length, $2\frac{3}{8}$ in. LADY SOPHIA DES VŒUX.

No. 7,337. Onyx cameo bust of a lady, carved in high relief, with ruff and necklace, a blue enamelled cap, and circlet of a double row of diamonds, with a border of fine brilliants, mounted as a brooch. $1\frac{3}{8}$ in. LADY FELLOWS.

No. 7,338. Antique sard cameo of a female head and bust wearing a turban and feather, bodice and necklace set with several rows of small diamonds, mounted as a brooch. LADY FELLOWS.

No. 7,339. Female head carved in chalcedony, mounted on a silver bust as a seal. REV. M. TAYLOR.

No. 7,340. Antique jacinth cameo of a female head, finely executed, draped bust. Length, $1\frac{1}{8}$ in.
LADY FELLOWS.

No. 7,341. Antique male head, carved in chalcedony, mounted in silver and rosso antico as a seal. Height, $2\frac{1}{2}$ in.
REV. M. TAYLOR.

No. 7,342. Small ruby cross, the limbs ending in quatrefoils, enamelled back; found in Romsey church.
MISS JENVEY.

No. 7,343. Small silver-gilt crucifix, with four rose diamonds at the ends. 16th century. R. T. PRITCHETT, ESQ.

No. 7,344. Gold brooch, with flat diamond in the centre, underneath which is a miniature of George IV. surrounded by a border of brilliants. LADY FELLOWS.

No. 7,345. Small gold locket containing a miniature of Charles II. LADY FELLOWS.

No. 7,346. A small golden crown, set with rubies, emeralds, and pearls, probably intended to adorn an image of the Blessed Virgin. Found in 1772, near the White Tower, London. Figured in "Archæologia," vol. v., p. 440.
LADY FELLOWS.

No. 7,347. Gold enseigne, enamelled open back, with a border of projecting angular collets of gold, set with diamonds; in the centre is a pelican in her piety, of white enamel, the breasts also set with diamonds and a bracket, with three pendant pearls. D. C. MARJORIBANKS, ESQ., M.P.

No. 7,348. Gold pendant, formed of an enamelled architectural back-ground, with enamel figures of a man, woman, and two children entwined by serpents, surmounted by a boy holding a cross; three pearls hang from the bottom. Length, $3\frac{1}{8}$ in. A. JOSEPH, ESQ.

No. 7,349. Pendent jewel of open gold scrolls, with a border of projecting enamelled flowers set with ruby and emerald centres; within is a "pelican in her piety," in white enamel, a ruby on her breast, diamonds on the wings, with three pearl drops beneath. Length, $3\frac{3}{8}$ in.
A. JOSEPH, ESQ.

No. 7,350. A finger ring, cut out of a solid piece of emerald of remarkably pure quality; two emerald drops and two collets set with rose diamonds and ruby borders in oriental mountings. These gems formerly belonged to Jehanghir, son of Akbar Emperor of Delhi, whose name is engraved on the ring. They are mounted as a sevigné, with fine clusters of brilliants, emeralds, and pearls, attached to a gold neck-chain of English setting. Diameter, $1\frac{1}{4}$ in. by $1\frac{1}{8}$ in.

This ring was presented by Shah Soojah to the East India Company, and was purchased by the late Lord Auckland when Governor-General of India. THE HON. MISS EDEN.

No. 7,351. A chatelaine, composed of a large pearl baroque, in form of a serpent's head, with ruby eyes and tongue; from this is suspended another pearl baroque adapted as the body of a sea horse, mounted in gold, with a row of rubies and diamonds on the tail; to the hook at top is attached a piece of jade, with rubies and emeralds, in oriental setting. THE HON. MISS EDEN.

No. 7,352. Large silver open scroll knot-shaped brooch and sevigné, set with diamond sparks and raised collets of clusters of diamonds. Foreign. Length, $5\frac{3}{4}$ in. R. G. AUSTIN, ESQ.

Nos. 7,353 & 7,354. Two silver sevignés of open scrolls, set with small rose diamonds and gold borders. Foreign. C. B. CARUTHERS, ESQ.

No. 7,355. Crystal bracelet mounted in silver filigree, worn by the Queen of Kandy. REV. J. BECK.

No. 7,356. A case containing a suite of diamond ornaments:—necklace, sevigné, brooch, ear-rings, two rings, and pearl bracelets, diamond clasps of wreaths and festoons of rose cut diamonds. MISS ALICIA SMITH.

Nos. 7,357 & 7,358. Two ear-rings of open scrolls, set with rose diamonds. Foreign setting. MISS ALICIA SMITH.

No. 7,359. A fine oval cat's eye, formerly belonging to the King of Kandy, mounted in gold as a bracelet, modern setting. MISS D'OYLEY.

No. 7,360. Gold neck chain of open scroll-work, also belonging to the King of Kandy. MISS D'OYLEY.

No. 7,361. A rosary or decade of very fine onyx beads, mounted in pure gold, each opening in half and containing enamelled figures of Saints and scriptural subjects; each bead has an enamelled rim, with letters descriptive of the subject; small agate beads between. This fine rosary is of the 16th century. COLONEL CUMMING.

No. 7,362. Circular gold plaque, with an enamel painting of a classical subject in the centre, and an elaborate border of raised flowers, masks, birds, &c., in white and black enamel. HARVIE M. FARQUHAR, ESQ.

No. 7,363. Small crucifix, the silver bow set with pearls and garnets, rosso antico cross set with four pearls. MESSRS. HUNT & ROSKELL.

No. 7,364. Oval pendant, with onyx cameo, full length figure of the Mater Dolorosa, and a white enamel border, inscribed, "*Dominum magnificat animam. E.A.*," set with four garnets. MESSRS. HUNT & ROSKELL.

No. 7,365. Enamelled spray of five feathers, with scrolls set with rubies, and two pearl drops; in front is an enamelled figure of St. Michael, the helmet and body of pearls baroque, gold tunic set with rubies, he holds a spear with which he is piercing the dragon at his feet; the back of the jewel is also richly enamelled. Hungarian work. Height, 5 in. H. Catt, Esq.

No. 7,366. Gold locket or reliquary, heart shaped, ornamented with filigree which has been originally enamelled, inside is the figure of a Saint, in relief, and an engraved representation of another Saint. Found at Dunstan, near Barton. J. Heywood Hawkins, Esq.

No. 7,367. Small gold snap, enamelled in the centre with black and white floriated pattern.

Messrs. Hunt & Roskell.

No. 7,368. A locket containing a fragment of gold cloth, found in the grave of Robert Bruce in Dunfermline, in 1818. Lord Willoughby de Eresby.

No. 7,369. Silver-gilt and crystal inkstand with statuettes of Christ and the woman of Samaria; from an arch over the well are suspended two buckets passing by a chain through a pulley. Italian work.

S. Addington, Esq.

No. 7,370. Gold chain of 32 quatre-foil links of open filigree work to which is attached a gold George of the order of the Garter. Presented to Elias Ashmole by the Elector of Brandenburgh. 27¾ in. long.

Ashmolean Museum.

No. 7,371. An oval miniature painting on the back of a convex piece of crystal, subject, Christ bearing his cross, accompanied by numerous figures; a brilliant and lustrous effect is produced by the application of a semi-transparent colouring upon gold leaf, giving it the appearance of enamel. This picture was presented by Mary of Modena, wife of James II. to Mrs. Dawson, gentlewoman of the bedchamber, who left it to Dr. Harrison of All Souls' College, after whose death it was purchased by N. Grymes, Esq., and presented to the Ashmolean Museum in 1745. Size, with the gilt frame, 4 in. by 3¾ in.

Ashmolean Museum.

No. 7,372. Four tablets, with round tops, of enamelled groups of figures in full relief on gold, of scriptural subjects, the Resurrection, Sermon on the Mount, &c. German. 16th century. Height, 2½ in. by 1¾ in.

Messrs. Garrard.

Antique Greek and Roman Jewellery.

No. 7,373. Female head in repoussé gold, the Tauric Diana, found in a tumulus at Kertch during the Crimean war. The ornament on the head is of fine workmanship.
MRS. CREASE.

No. 7,374. Gold ear-ring, round filigree top, with ruby pendant, mounted in gold, in form of a vase, and two chains on each side of the lotus blossom and buds.
S. ADDINGTON, ESQ.

No. 7,375. Greek necklace of small glass beads with gold beads between, and three pendants of lions' heads ornamented with granulated work. 12 in. long.
S. ADDINGTON, ESQ.

No. 7,376. Gold ear-ring in form of a sphinx.
S. ADDINGTON, ESQ.

No. 7,377. Gold ornament of granulated work in form of a griffin's head. S. ADDINGTON, ESQ.

No. 7,378. Pair of gold ear-rings in form of amphoræ.
S. ADDINGTON, ESQ.

No. 7,379. Pair of gold ear-rings, and a coin of the lower empire made into a fibula. S. ADDINGTON, ESQ.

No. 7,380. Pair of ear-rings, variegated blue, white, and red beads mounted in gold. S. ADDINGTON, ESQ.

No. 7,381. Silver girdle, parcel-gilt, composed of a series of quadrangular plates linked together, bearing appliqué figures of Mars, Venus, Cupid, &c. of gilt and silver open work alternately. The clasp represents the annunciation in relief; on the right is a loop to receive the leather of the gibecière. German; beginning of 17th century. Length, 3 ft. 5 in. LORD LONDESBOROUGH.

No. 7,382. Silver-gilt buckle and pendant with open geometrical ornament and deep sides ornamented with scrolls. 17th century. LORD LONDESBOROUGH.

No. 7,383. Silver-gilt girdle, of open scrolls and enamelled rosettes, set with pearls, two curved pieces at the ends, and ten raised bosses of the same character; set with pearls and turquoises. Length, 2 ft. 4 in.
MESSRS. FARRER.

No. 7,384. Gold enamelled anchor, with a small watch at the lower part, in blue enamelled cases; suspended by small chains to a neck-chain. 18th century. Length, $2\frac{5}{8}$ in.
MRS. T. K. CHAMBERS.

No. 7,385. Miniature gold head of Queen Elizabeth, in high relief, with ruff, crown, &c. J. W. BRETT, ESQ.

No. 7,386. Necklace of filigree gold and agate beads, mounted in gold, alternately, terminating at each end in clasps of animal's heads. C. S. Bale, Esq.

No. 7,387. Scarabæus of green gold and black glass, mounted in plain gold shank. C. S. Bale, Esq.

No. 7,388. A gold ring, the shank chased with lions' heads, and intaglio seal of a wild boar. C. S. Bale, Esq.

No. 7,389. Buckle, in silver-gilt, open scroll-work and statuette of the Virgin and Child. Swedish work.
W. Douglas, Esq.

No. 7,390. Pendent jewel, in enamelled gold, in the form of an eagle, surmounted by an imperial crown. The whole is richly set with emeralds, and terminated by a pearl. This jewel is said to have belonged to the Emperor Charles V.
Mrs. Ford.

No. 7,391. Pendant and hasp of a necklace, in silver, set with rubies and pearls, formerly belonging to the Electress Theresa Cunigunda of Bavaria.

No. 7,392. Pair of ear-rings en suite.
Count John de la Feld.

No. 7,393. "Escarcelle" or purse frame in damascened steel, with crimson velvet embroidered and tasselled purse attached. The steel frame is carved with monsters' heads, and two medallions containing respectively a seated amorino, and a nude female figure. The remaining surface is damascened in gold with delicate scroll pattern. North Italian 16th century work. G. H. Morland, Esq.

No. 7,394. Gold musical box, in shape of a flat basket, hung by a chain, enamelled and set with pearls. French work. Diameter, $1\frac{1}{2}$ in. H. Munster, Esq.

No. 7,395. Case, containing a collection of 27 objects, in carved jade, bloodstones, carnelian, and crystal, some jewelled; of oriental manufacture. Hon. Miss Eden.

Section 35.

CLOCKS AND WATCHES.

By W. Chaffers, F.S.A.

No. 7,445. Brass cylindrical clock, 4 in. diameter, accompanied by a mahogany inclined plane, 2 ft. 6 in. long; inside the cylinder is a central pivot, at each end of which is a hand pointing to the hour on the dial plate, from this pivot is suspended a heavy leaden weight so poised as to act upon

the works instead of a spring and pendulum ; it is regulated by a screw to go faster or slower according to the inclination of the plane. Round the side is inscribed :—

"Descendo insensibiliter sed subito tollor."

"Abraham von Graffenridt der Zeit Herzog Johan Georgs des 2 Curfürstens zu Saxen, bestalter Cammer Junker und Schveitzer leibquardie Haubtman."

"Frauw Rosina eine geborne und vermahelte von Graffenriedt. Dresden anno MDCLXXI."

CHAS. WINN, ESQ.

No. 7,446. Brass astrological clock, circular, with dial on the upper surface, made at Prague by Jacob Zech, A.D. 1525. It appears from the armorial bearings that this clock belonged to Sigismund I., King of Poland, who married in 1518 Bona Sforza, daughter of Gio. Galeazzo Sforza. Height, 5 in. ; diameter, $9\frac{1}{2}$ in. ROYAL SOCIETY OF ANTIQUARIES.

No. 7,447. The case of an astrological clock with a dial on the top, engraved with the signs of the zodiac, months, constellations, &c., at the bottom is a map of Holland and Germany, dated 1553. Round the side is a repoussé border of cinque-cento cartouches of masks, terminal figures, and scrolls. Height, $2\frac{7}{8}$ in. ; diameter, $7\frac{5}{8}$ in.

G. H. MORLAND, ESQ.

No. 7,448. Silver-gilt clock on a hexagonal pedestal ; the panels of gold scrolls on blue enamel having in the centre of each a medallion with a projecting head carved in ivory ; enamel pilasters at the angles resting on six claws and agate balls, above this is a glass cylinder showing the works, and a silver dial with an index to show the minutes, a gilt border at top and bottom set with garnets and six scroll brackets supporting a pierced dome, set with garnets round the edge of which are triangular ornaments and dragons' heads, with small amorini between holding shields, and a large figure of Mars pointing with a spear to a white enamelled globe at the summit, on which are painted the numerals denoting the hour ; between the globe and the dome is an hexangular boss, set with carbuncles on blue enamel. French work, circa 1520. Height, $13\frac{1}{2}$ in.

W. B. STOPFORD, ESQ.

No. 7,449. Gilt metal clock, in shape of a vase, with two handles ; round the sides are four oval silver repoussé medallions of figures emblematical of the seasons, chased scrolls between. In front is a silver dial with inlaid enamel showing the hour, and a smaller circle for setting the alarum ; at the back is another dial plate. 16th century. Height, $12\frac{1}{4}$ in. GEORGE FIELD, ESQ.

No. 7,450. Metal gilt pedestal clock, engraved with arabesques and scrolls and inlaid with panels of lapis lazuli; the clock case is hexagonal, with a small gilt dial and black numerals, above is a pierced dome containing the bell surmounted by a spike. Height, 9¼ in. J. W. BRETT, ESQ.

No. 7,451. Hexagonal gilt and engraved table clock, with silver dial; bell at the lower part, resting on six feet. P. Lantz, maker. Height, 2¾ in.; diameter, 3 in.
J. W. BRETT, ESQ.

No. 7,452. Silver-gilt clock, in form of a hexastyle temple of six Ionic columns of steel, damascened with gold wreaths, and the initial in silver of the letter H crowned, the monogram HD or HC interlaced, and three crescents, the devices of Henri II. of France; these are repeated round the pedestal in gold letters on blue enamel; round the entablature, between the columns, a bow, crescent, and the same monograms.

It is surmounted by a cupola supported by six gilt terminal figures; the dome enamelled, with devices in gold of bows, arrows, quivers, crescents, &c. At the top is a statuette of Time; beneath the dome is a circular dial of blue enamel ornamented with scrolls, a white circle of numerals, and in the centre the monograms repeated.

The bows, arrows, quivers, &c. were the well-known badges of Diane de Poictiers, and the occurrence of these badges with the crowned H., the monogram H. D. interlaced, and the three crescents, lends weight to the supposition that this beautiful piece of work was made for Diane by order of her Royal lover.

The works are enclosed by crystal panels, resting on six gilt balls; above the columns are damascened steel vases. Height, 12½ in. EARL OF HOME.

No. 7,453. Gilt metal hexagonal pedestal clock, supporting a crucifix, at the foot of which are figures of the two Maries; on the top of the cross is a horizontal revolving dial. Height, 13½ in. LADY FELLOWS.

No. 7,454. Circular gilt table clock, with pierced dial plate, bell underneath; the stand contains a sun-dial and box for compass; the outside engraved with a bear hunt and view of a city. 17th century. Height, 2½ in.; diameter, 4⅜ in. LADY FELLOWS.

No. 7,455. Square gilt table clock, with glazed panels at the sides to show the works; on four ball feet, bell underneath. 17th century. Height, 3 in.; diameter, 4⅛ in.
LADY FELLOWS.

No. 7,456. Square table clock, of white metal. In front are two figures, with bells for striking the hours; a pendulum between set with a garnet, and the maker's name, Paul Marx. On the top, which is partly gilt and painted green, are three figures, which traverse the dial; one in the centre, with a dog, points to the seconds; a pilgrim points the minutes; and in the outer circle an angel points the hour. Height, 6½ in.; diameter, 6⅜ in. LADY FELLOWS.

No. 7,457. Octagonal pedestal gilt metal astrological clock on an ebony stand, the foot repoussé with figures emblematical of the four quarters of the globe, with amorini between; pierced boss on the stem of eagles and flowers, containing the bell, and three cupids on dolphins supporting a cylinder of complicated work; a large silver dial plate in front, with a calendar for every day in the year, to which a small figure of time points as it revolves, showing also the hours, the days of the week and month, age of the moon, constellations, &c. At the back are six small dials enclosed by glass; on the top of the cylinder is a square clock, showing the hour and for setting the alarum. Pierced sides, above which is a canopy, and painted silver statuette of St. George and the dragon, surmounted by an emperor. Maker, Johannes Schneider, Augustæ (Augsburg). Beginning of the 17th century. Height, 3 ft. 2 in.

LORD DE L'ISLE AND DUDLEY.

No. 7,458. Large astrological clock, the framework covered with turtle shell and silver appliqué scrolls, engraved silver bands.

The pedestal is quadrangular with shaped sides; square clock with four twisted columns of Venetian glass in imitation of amethyst, and on each side a silver obelisk of repoussé masks and scrolls with an eagle at the top. There are dials on all the four sides, that on the front has a deep silver revolving plate with a calendar for every day in the year, and two smaller dials denoting the hour and signs of the zodiac; and a pendulum with a figure of Time. Astrological dials on the back. On the pediment are two silver seated figures. Above is a sort of temple with two twisted ruby glass columns, and two silver figures in niches, ruby vases at the corner, surmounted by a gilt figure of Atlas supporting a globe. By "Jacob Mayr Junger, Augsburg." 17th cent. Height, 3 ft. 10½ in. HER MAJESTY THE QUEEN.

No. 7,459. Square metal-gilt table clock with square silver pillars at the angles, and silver borders at top and bottom. In the panels of the doors at the three sides are niello medallions of the Lion of St. Mark, Augustinus Barbaricus, and Leonardus Loredanus, Doges of Venice. On the

fourth is a silver dial showing the hour, days of the month, &c., and the signs of the zodiac in gold on blue enamel, a cupola top enclosing the bell on the lower part of which is an inscription. 15th cent. Height, $7\frac{7}{8}$ in. E. RUTTER, ESQ.

No. 7,460. Hexagonal metal gilt table clock in form of a battlemented tower, dome shaped top, containing the bell, on one of its sides is a dial, the centre inlaid with translucent enamel flowers. Beginning of 16th century. Height, 8 in. G. H. MORLAND, ESQ.

No. 7,461. Circular table clock with an ivory pedestal carved in high relief with numerous figures, the principal group being Anthony and Cleopatra seated, the latter dropping the pearl into the cup. It rests on silver-gilt stand on three high claws. On the top is a dial repoussé in the centre with figures of Mars and Venus. Signs of the zodiac round the border. Height, $5\frac{3}{4}$ in.; diameter, $6\frac{7}{8}$ in.
D. C. MARJORIBANKS, ESQ., M.P.

COLLECTION LENT BY C. OCTAVIUS MORGAN, ESQ., M.P.

*Watches.**

No. 7,462. Collection of 94 ancient watches made in England, France, Germany, Holland, and Switzerland, and thus arranged according to age and construction.

Class I. contains 17 examples, from the period of their invention, about 1500, to about 1540, being those made previous to the invention or general adoption of the fusee. This division exhibits three periods of progressive improvement. In the earliest the movements were entirely of steel; in the next the plates and pillars were of brass, the wheels and pinions of steel; in the latest the plates and wheels of brass, the pinions of steel, as at present.

Class II. contains 38 examples, from about 1540 to 1640, all having fusees. During that time watches were made of all imaginable shapes and sizes, and the cases were of all forms and materials; the examples exhibited are round, oval, octagonal, and cruciform; one in form of a shell, another of a skull; one in form of a golden egg or acorn, discharged a diminutive wheel-lock pistol at a certain hour. The cases of some were of crystal or bloodstone, and ornamented with enamel, chased, and engraved designs, &c., on gold or silver.

Class III. contains 23 watches, from 1610 to 1675, the period when the pendulum spring was invented. These

* This general notice of Mr. Morgan's collection of watches, &c., is taken from the Journal of the Proceedings of the Archæological Institute at Bristol 1851, p. lxxiv.

are all round, according to the fashion commencing about 1620, and which superseded the more ancient quaint forms. Amongst these are some curious astronomical watches, or perpetual moving calendars, showing besides the time the phases and age of the moon, the course of the sun through the signs, days of the month and week, &c. The cases are of silver, richly engraved, or of open work, some ornamented with subjects beautifully enamelled by Toutin and other artists of his school. One example is embossed with flowers of enamel and enriched with diamonds.

Class IV. contains 26 watches, made after the invention of the pendulum spring in 1675 to 1720. Some are in cases of gold or silver, richly embossed or chased; some enamelled; others supply curious examples of the bulky form of watch made at that period.

C. OCTAVIUS MORGAN, ESQ., M.P.

COLLECTION LENT BY LADY FELLOWS.

No. 7,463. Circular steel watch-case, chased pattern of circles; rosette in the centre; engraved brass hinge and hasp. 16th century.

No. 7,464. Silver-gilt octagonal watch, plain case; the dial engraved; no minutes. Maker, Leonard Papon, à Gean. 17th century.

No. 7,465. Octagonal silver-gilt watch, engraved border, and face with a landscape in the centre. Maker, Josias Jolly, à Paris. 17th century.

No. 7,466. Octagonal metal-gilt watch, plain case, with crystal face and small dial; on the back of the watch is a pendulum, which projects below the case. 17th century.

No. 7,467. Octagonal metal-gilt watch; the case pierced at back with geometrical ornament, in front with the Agnus Dei; the dial is inlaid with enamel flowers. 17th century.

No. 7,468. Octagonal crystal-cased watch, cut in diamond facets; engraved dial with cupids and flowers. 17th century. Maker, Pattru.

No. 7,469. Octagonal metal-gilt repeater watch, pierced back, engraved borders; the dial has been inlaid with enamel.

No. 7,470. Octagonal metal-gilt repeater watch; the back pierced in a floriated ornament; open sides round the bell; the dial is of silver, with black Roman numerals. 17th century.

No. 7,471. Octagonal gilt repeater metal watch; pierced ornaments on the back, front, and side; nielloed silver dial,

Collection lent by Lady Fellows—*cont.*

with a smaller gilt dial in the centre. 17th century. Maker's initials, G. H.

No. 7,472. Octagonal silver watch, engraved with scrolls, crystal face, cut in diamond facets, silver dial, with gilt border. 17th century. Maker, Jere Johnson, Exchaing Alley.

No. 7,473. Octagonal crystal-cased watch; engraved dial of recumbent female figure holding an hour-glass. Maker, Edward East, London. Edward East was the maker of the silver bed-side clock given by King Charles I. to Mr. Herbert on the morning of his execution. His name is among those of the ten assistants of the Clockmakers' Company on its incorporation in 1631, and he is mentioned in "Herbert's Memoirs," as the King's watchmaker, living in Fleet Street. 17th century.

No. 7,474. Oval crystal-cased watch, carved with crossed lines and pellets, engraved gilt face, with silver dial. Maker, Croymarie. 17th century.

No. 7,475. Oval silver tulip-shaped watch; the leaves which project chased in a chequered pattern, silver engraved dial, landscape in centre, crystal face. Maker, Thomas Hande. 17th century.

No. 7,476. Oval metal-gilt watch, engraved with sacred subjects and inscriptions; a silver band round the side of scriptural subjects, and inside the lids the Crucifixion and offerings of the Magi. Maker, John Wrighte. 17th century.

No. 7,477. Plain oval metal watch, with black numerals and steel hour hand; no minutes. No maker's name. 17th century.

No. 7,478. Oval metal watch, plain, with engraved silver band round the side; silver dial; engraved with Time, Venus, and Cupid; gilt border. 17th century.

No. 7,479. Oval metal-gilt watch, plain cases; silver ring with numerals on gilt ground; steel hour hand. Maker's name, Augustin Forfard, Sedan. 17th century.

No. 7,480. Oval silver watch, engraved borders with centre subjects. Silver ring, with numerals on a dial plate, engraved with a landscape, and chased border. Maker, C. Gillier, à Berne. 17th century.

No. 7,481. Oval watch, with open gilt-metal sides, silver back and front; a sun dial inside the cover, the gnomon absent; the dial plate is engraved with cherub, birds, and dogs; silver ring with numerals. Maker, G. Benard. 17th century.

Collection lent by Lady Fellows—*cont.*

No. 7,482. Oval silver-gilt watch, plain, with pounced letters O. C., and a sword in front, on the back—

"For God and the Commonwealth;"

on the dial plate, "A. Hooke, 1661."

No. 7,483. Small oval watch, silver-gilt, plain, with crystal face; silver dial. Maker, Robert Grinkin, London. 17th century.

No. 7,484. Gilt metal oval watch, with silver belt, inscribed—

"Vigilate et orate, quia nescitis horam."

Engraved dial plate, a landscape in the centre, and silver ring with numerals.

No. 7,485. Oval silver watch, engraved side, with birds and squirrels; engraved dial plate, with indexes to show the hour, days of the month, days of the week, age of the moon and constellation; inside the cover is fitted a sundial, with box for a compass. Maker's name, Dupont à Castres.

No. 7,486. Large oval metal watch, engraved with female figures of Justice and Charity; engraved dial, and coat of arms inside the cover. Maker's name, Ghylis Van Gheele, 1589.

No. 7,487. Large oval repeater watch, metal open scroll side round the bell, silver back and silver dial. Name on the works, "Hierosme," "Grebauul."

No. 7,488. Oval metal repeater watch, pierced back, small silver dial, landscape in the centre. No maker's name.

No. 7,489. Gold tulip-shaped watch, with three crystal faces, silver rims, and engraved silver dial. 17th century. Maker, Henry Ester.

No. 7,490. Oval gilt metal watch, plain cases, gilt dial plate, with silver ring of numerals. Maker, Papus à Rennes.

No. 7,491. Oval silver watch, gilt face, with two dials, showing the day of the month and the hour, age of the moon, day of the week, &c. Maker, William North, London. 17th century.

No. 7,492. Oval metal repeater watch, plain cases, pierced side. Maker, "On Cusin à Autun;" and a gilt chatelain, with filigree centres. 17th century.

No. 7,493. Round silver alarum repeater watch, pierced flower back, silver dial, gilt centre, and a steel key. Maker's name, Elias Weckerlin à Zug.

No. 7,494. Round silver watch, showing the hour and day of the month. Maker, John Spence, London. 18th century.

Collection lent by Lady Fellows—*cont.*

No. 7,995. Round silver watch, silver dial. Maker, "Thos. Chamberlaine de Chelmisforde." 18th century.

No. 7,996. Small round silver watch, steel hand, engraved silver dial plate. Maker, J. B. Vuicar à Zug.

No. 7,997. Crystal cased watch, carved with fluted rays, silver dial. Maker, Aymé Noel, in a silver outer case. 17th century.

No. 7,998. Silver watch, the outer case in form of a skull; on the back is an hour-glass and "incertite hora," "æsterna respice," and other sentences. The case opens at the lower jaw. Maker's name, J. C. Vuolf. 17th century.

No. 7,999. Round silver-gilt alarum repeater watch, gilt dial plate, showing the hour and day of the month; pierced floriated back. Maker, Shelton, 18th century.

No. 7,500. Round silver watch, engraved with basket of fruit, birds, &c., silver dial, showing the hour and days of the month. Maker, John Smeaton, Yorke. 18th century.

No. 7,501. Gilt watch, plain with silver engraved wreath round the side. Maker, J. Bock. 18th century.

No. 7,502. Large round watch-case, with bell; no works; engraved dial plate, pierced back and front, of arabesque scrolls. 17th century.

No. 7,503. Round metal-gilt watch, chased back, with Venus and Cupid; the dial plate has the numerals inserted on white enamel. 18th century. Josue Panier à Paris.

No. 7,504. Large silver repeater watch of pierced floriated ornament, white enamelled dial plate. Maker, Jean Vallier à Lyon. 17th century.

No. 7,505. Round silver watch, with chased interlacing bands, silver dial. Maker, Henry Terold, Ipswich. 17th century.

No. 7,506. Round silver watch, with fluted rays, and white enamelled face. Maker, Louis Herve. 17th century.

No. 7,507. Crystal-cased watch, in form of a cross, gilt engraved dial plate; small silver dial, with landscape in the centre. Maker, Jean Rousseau. 17th century.

No. 7,508. Round silver watch, case chased with vertical and curved lines, flowers between; silver dial. 17th century.

No. 7,509. Round silver repeater watch, open gilt sides; silver ring, with numerals on the dial plate. Maker, Boekelts, Hagh. 18th century.

No. 7,510. Round silver watch, chased with flowers, silver dial plate, with two circular dials, showing the hour, age of the moon, days of the week and month. Maker, Louis Arthaud à Lyon. 18th century.

No. 7,511. Round silver watch, silver dial, gilt open-work centre. 18th century. Maker, Heinrich Carstens, Lubeck.

Collection lent by Lady Fellows—*cont.*

No. 7,512. Round silver watch, with white and blue enamelled dial. Maker, Pierre Duet. 18th century.

No. 7,513. Very small round gold watch, with white enamelled dial, in an outer metal case of gold piqué on leather. Salomon Chesnon à Blois. 18th century.

No. 7,514. Silver cross, opening to contain a watch; the numerals are engraved, but the works are absent; engraved outside with the lamb; at the lower end is a seal, engraved with the sacred monogram.

No. 7,515. Silver round alarum repeater watch, open side. Maker, Henry Gebhart à Strasbourg. Silver chain, with three seals and two keys. 18th century.

No. 7,516. Round silver repeater and alarum watch, pierced floriated side; silver dial, showing the hour and days of the month. Maker, Collet à Rouen. 17th century.

No. 7,517. Round silver watch, with outer case, plain, silver dial, with steel hand. Maker, John Drake, in Fleet Street. 17th century.

No. 7,518. Round silver repeater watch, pierced flowers at the back; silver dial, showing the hour and day of the month. Maker, Chamberlaine, Chelmsford. 17th century.

No. 7,519. Round silver repeater and alarum watch, pierced and engraved side, of Bacchus on a cask, flowers, &c., silver plate, gilt centre, No maker's name. In an outer shagreen case. 17th century.

No. 7,520. Round silver repeater and alarum watch; silver dial, gilt centre. Maker's name, Piquet à Rennes.

No. 7,521. Round gilt pedestal alarum watch, engraved with flowers, the bell fitting over the dial plate. 16th century.

No. 7,522. Circular gilt pedestal alarum watch; the dial on the top, but the bell is wanting. Inside are the initials H.S.T.A., 1581.

No. 7,523. Metal watch-case in form of a book; the cover pierced to show the hours marked on the dial. 17th century.

No. 7,524. Square table watch, with iron works; gilt dial plate fitting into a silver case. Beginning of the 17th century.

No. 7,525. Large oval crystal watch, of two pieces of rock crystal of octohedral form, 3 in. long and 3 in. wide; the dial shows the hours only; the bell is placed between the dial and the works; made at Lubeck. Said to have belonged to Louis XIV. S. ADDINGTON, ESQ.

No. 7,526. Round watch, with painted enamel case of Venus and Adonis; in an outer case of leather, ornamented with gold studs in flower patterns. S. ADDINGTON, ESQ.

No. 7,527. Circular enamelled watch, painted with the rape of Europa, and portraits round the edge. Made by Stieler, à Berlin. S. ADDINGTON, ESQ.

No. 7,528. Metal circular watch, with painted enamel, at the back, of Mars and Venus. S. ADDINGTON, ESQ.

No. 7,529. Enamelled watch, with a portrait of William III. on horseback (battle of the Boyne) in front; on the dial is painted St. George and the dragon; in a gold perforated outer case. S. ADDINGTON, ESQ.

No. 7,530. A watch of quatrefoil form, with a ring of ruby enamel in the centre; stone medallions round the side, with blue enamelled frames, resting on a swivel frame of silver-gilt, chased with masks and dolphins. S. ADDINGTON, ESQ.

No. 7,531. Small egg-shaped watch, the cases cut out of jacynths; the cover set round with diamonds, enamelled border; made by David Gom à Lyons. 17th century.
EARL OF STAMFORD & WARRINGTON.

No. 7,532. Gold watch; the back ornamented with engine-turned steel, and a rosette in the centre of rubies and diamonds, diamond hands and border round the dial.
LORD WILLOUGHBY DE ERESBY.

No. 7,533. Gold watch, with painted enamel back, portraits of two children and a dog, with gilt chatelaine of chased figures and Louis XIV. Maker, Augustin, Vienna. scrolls. LADY WILLOUGHBY DE ERESBY.

No. 7,534. Gold repeating watch, the outer case inlaid with enamel flowers. Maker, Graham, London.
LORD WILLOUGHBY DE ERESBY.

No. 7,535 to 7,539. Gold watch, the case ornamented with appliqué gold flowers enamelled; inlaid enamel flowers on the dial; single hour hand, no seconds. Maker, Dingley, London. 17th century. And three gilt cases for scissors, bodkins, and thimble; and a gold seal.
LORD WILLOUGHBY DE ERESBY.

No. 7,540. Small gold watch; the case set with four large cut garnets, bordered with white enamel, collets of diamonds between; the dial and inside the cover inlaid with enamel bird. Maker, J. H. Ester. 16th century.
LADY SOPHIA DES VŒUX.

No. 7,541. Silver watch in form of a cross, crystal face the dial engraved with the Crucifixion and angels, with plain outer case of the same form. Maker, E. East. 17th century. W. AYSHFORD SANFORD, ESQ.

Nos. 7,473 and 7,770 are by the same maker.

No. 7,542. Gold watch, the back and dial of green translucent enamel, engraved flowers under, white border. Maker, Theodore Girard, Blois. 17th century.

No. 7,543. Gold watch, the case painted on enamel with the Holy Family and other sacred subjects. French. 17th century. MESSRS. FARRER.

No. 7,544. Square silver-gilt pedestal watch, with figures at the angles of Faith, Hope, and Charity, and another with two small medallions of busts of the electors of Germany on each side; four cupids at the top, set all over with garnets and diamonds, resting on a base supported by four eagles, garlands between. Maker, Ferment, London. 17th century. Height, $2\frac{3}{4}$ in. GEORGE FIELD, ESQ.

No. 7,545. Gold watch, with painted enamel case of the Holy Family. Landscape inside. Maker, Emery, London, 18th century. MESSRS. HUNT & ROSKELL.

No. 7,546. French gold watch, with a miniature in enamel on the back, set round with wreaths of small diamonds; a crown above. By Lepine, and said to have been given by Louis XV. to Madame du Barri. REV. J. BECK.

No. 7,547. Enamelled gold watch, with painted female figure holding a caduceus, at her feet a cornucopia, flags, &c. Maker, Fitter, London. 18th century. H. W. SASS, ESQ.

No. 7,548. Small enamelled gold watch, painted at the back with amorini playing with a goat. French. 18th century. MISS BENTINCK.

No. 7,549. Gold watch, enamelled back and dial, with painted male and female figures; landscapes round the sides and inside the case, and a coral bead chain. Maker, Pierre Lagisse. 17th century. LADY WILLOUGHBY DE ERESBY.

No. 7,550. Gold watch, chased with flowers, and a painting on the back, in the Watteau style, of children catching birds; the bezel set round with diamonds; the bow and hands also set with diamonds, with an outer case. Maker, Richard French. 18th century. J. D. GARDNER, ESQ.

No. 7,551. Gold watch, the outer case repoussé, with Ulysses and Penelope, and Louis XIV. scrolls. Maker, Graham, London. 18th century. J. D. GARDNER, ESQ.

No. 7,552. Gold watch, painted enamel case of Venus and Adonis; a portrait on the dial of a lady of the time of Charles II.; landscapes inside. Bouguet, London.

No. 7,553. Watch set with jargoons, by Lepin, of Paris; on the back is an enamelled portrait in an oval wreath, surmounted by a royal crown. It is traditionally said to have been given to Madame du Barri by Louis XV., and was latterly in the possession of Sidney, Lady Morgan.

REV. JAMES BECK.

No. 7,554. Silver watch, in an outer case of tortoise-shell, piqué with silver; silver dial, showing the hour and days of the month. Jackson, maker. 18th century.
SIR W. LAWSON, BART.

No. 7,555. Melon-shaped watch, ornamented with blue enamel, semée with gold stars, the stalk forming the handle; made by Amalric Frerès, gold leaf-shaped key attached. 18th century. Diameter, $1\frac{1}{4}$ in. J. RAINEY, ESQ.

No. 7,556. Small gold shield watch, set round with pearls, with two dials, one showing the hour, the other the balance wheel; on the back is a painted enamel bouquet of flowers, by Singleton, Paris. 18th century. Size, $1\frac{1}{2}$ in.
J. RAINEY, ESQ.

No. 7,557. Round watch, of turquoise enamel, with a crown set with rubies, emeralds, and diamonds, and diamond letters E.R.; the bow, hasp, and hinge set with diamonds; on the dial plate, which is also enamelled, are the letters E.I.F. and A.D. 1562. Maker's name, Bouguet, London. H. MUNSTER, ESQ.

No. 7,558. French gold watch, the back of blue enamel, with gold ornaments, white enamelled dial. 18th century.
H. MUNSTER, ESQ.

No. 7,559. French gold watch, blue enamelled back, with male and female figures: diamond borders and motto, "Souvenir d'amitié;" white enamelled dial showing the hours, minutes, seconds, days of the week, and month; by Lepine, Paris. 18th century. H. MUNSTER, ESQ.

No. 7,560. French gold watch, green enamelled back, with a painting of a boy with mousetrap and a dog; gold face, pearl borders. 18th century. H. MUNSTER, ESQ.

No. 7,561. Gold watch, enamelled in imitation of an apple with green leaves, edged with pearls. 18th century.
H. MUNSTER, ESQ.

No. 7,562. Enamelled gold musical basket-shaped ornament, painted with flowers and landscape, bordered with pearls. H. MUNSTER, ESQ.

SECTION 36.

VASES AND OTHER OBJECTS IN ROCK CRYSTAL, SARDONYX, &c.

By W. CHAFFERS, F.S.A.

No. 7,612. Crystal boat-shaped vessel, the fore part of which is carved somewhat in form of the breast of a bird, wings in relief at the sides, the moveable handle representing

the neck; at the other end is the tail of the monster. The top is open, with a moulded ridge, bevelled edge, depressed in the centre. The surface is engraved with Æneas carrying his father from Troy, and the landing of an army on a coast. The stem is a forked branch of crystal; the foot sculptured with dolphins, and mounted with silver-gilt leaf border. 16th century, Length, 13 in.; height, $9\frac{1}{4}$ in. D. C. MARJORIBANKS, ESQ., M.P.

No. 7,613. Globular crystal ewer, engraved with arabesques of vases, syrens, birds, and scrolls. 16th century. Height, $5\frac{3}{8}$ in.; length, 4 in. EARL OF BESSBOROUGH.

No. 7,614. Open shell-shaped crystal bowl, escalloped edges, with engraved scrolls, fluted stem and foot, and inlaid enamel flowers. Height, $5\frac{1}{2}$ in.; length, $6\frac{3}{4}$ in. A. BARKER, ESQ.

No. 7,615. Crystal reliquary, of a flat oval plaque, cut in facets, having in the centre a receptacle for a relic, surmounted by a small cross; carved baluster stem and octagonal foot; gilt mountings, resting on eight gold claws, and malachite balls. Height, $11\frac{3}{4}$ in.

HIS EMINENCE CARDINAL WISEMAN.

No. 7,616. Oviform crystal ewer, with high handle, carved with medallions of dragons and sea monsters, honeysuckle leaf borders; fluted base, plain bossed stem and round foot; green enamelled ivy leaves encircle the mouth and stem. Italian cinque-cento work. Height, $10\frac{7}{8}$ in.; diameter, $4\frac{1}{4}$ in. S. ADDINGTON, ESQ.

No. 7,617. Oviform crystal vase and cover, of plain octagonal escalloped flutings; stem and foot with gold mounting of inlaid enamel flowers, niello borders, openwork foot of enamelled scrolls and flowers; the cover surmounted by a spear head. Around the flat rim of the cover is written—

"Herr Abraham von Wert, Teutscher Seckel meister, und des Taglichen Rahts der Statt Bern. Anno 1665."

Height, $12\frac{7}{8}$ in.; width, $5\frac{3}{4}$ in.

D. C. MARJORIBANKS, ESQ., M.P.

No. 7,618. Triangular crystal vase and scroll cover, the handle carved in relief in form of a toad, reaching from top to bottom of the vase, the front is engraved with tritons and sirens, scroll borders, the gold foot enamelled with green toads and leaves, white daisies with ruby centres between; a similar rim round the crystal stem. Height, $9\frac{3}{4}$ in.; width. 5 in. PHILIP H. HOWARD, ESQ., of Corby.

No. 7,619. Escalloped crystal bowl, the handle carved in form of a dolphin's head, engraved arabesque scrolls in front, the stem and foot of shells, a gold enamelled belt round the stem. Height, $5\frac{1}{4}$ in.; length, $6\frac{1}{2}$ in.

MARTIN T. SMITH, ESQ., M.P.

No. 7,620. Escalloped quatre-foil crystal cup engraved with scrolls, fluted foot, mounted with a silver-gilt rim. Height, 4 in.; width, $3\frac{1}{4}$ in. EARL OF BESSBOROUGH.

No. 7,621. Oviform crystal ewer with projecting handle, the body fluted at top and bottom, scrolls between, fluted boss on stem, round foot, gilt eagle's head on the spout, set with rubies and pearls, and festoons of enamelled vine leaves and grapes round the vase; metal foot, with appliqué vines. Height, $10\frac{1}{4}$ in.; width, 5 in. A. BARKER, ESQ.

No. 7,622. Crystal bowl and cover, carved in convex fluting, silver gilt mounting supported by two amorini bearing a cornucopia; repoussé foot of flowers; on the cover is a gilt floriated knob. Height, $8\frac{1}{2}$ in.; length. $5\frac{3}{4}$ in. W. GODING, ESQ.

No. 7,623. Oval bowl of oriental agate with silver gilt open stem and foot. Height, $4\frac{7}{8}$. J. RAINEY, ESQ.

No. 7,624. Oval plaque of crystal 4 in. by $3\frac{3}{8}$ in. elaborately carved in relief with a representation of the landing of an army from a fleet of vessels, and an engagement with an opposing force; mounted in or-molu frame and square pedestal; on the stem is a large sard intaglio of an angel bearing away two children; it is surmounted by a silver statuette of Harpoerates. Height, $11\frac{1}{2}$ in. A. J. B. BERESFORD HOPE, ESQ.

No. 7,625. Crystal casket formed of plain flat plaques, bevelled edges, triangular raised cover in a gold framewood of black and white enamelled leaves. Height, $3\frac{1}{8}$ in.; length, $4\frac{1}{8}$ in. MESSRS. HUNT AND ROSKELL.

No. 7,626. Cup cut out of a piece of plasma, fluted gilt rim set with stones and tripod of winged terminal figures. Height, $5\frac{1}{4}$ in. A. J. B. BERESFORD HOPE, ESQ.

No. 7,627. Oval crystal bowl and cover, fluted base engraved with scrolls, plain baluster stem and octagonal foot, mounted in silver-gilt openwork scrolls, enamelled borders, the handles in form of sphinxes, enamelled wings and scrolls; in the centre of the mounting are two silver cupids holding a shield in which is a sard intaglio of Henri IV.; at the back is another intaglio of Cupid riding on a lion. Height, $8\frac{1}{2}$ in.; length, $7\frac{1}{4}$ in. J. W. BRETT, ESQ.

No. 7,628. Crystal vessel in form of a flying fish, the body of one large piece carved in relief with fins, &c., the head and tail joined by silver-gilt mounts, set with stones carved with incuse scrolls, supported by a crystal kneeling figure of Pan on a foot of silver repoussé ornaments. This fine specimen was brought from the summer palace of Pekin. Height, $13\frac{5}{8}$ in.; length, 19 in. DUKE OF BUCCLEUCH.

No. 7,629. Crystal shell-shaped bowl, with the head, neck, and wings of a monster, carved with incuse scrolls and im-

brications on a crystal stem and foot, mounted in silver-gilt; on the breast is repoussé a helmeted head and cinquecento ornaments. Height, 13½ in.; length, 12 in.

D. C. MARJORIBANKS, ESQ., M.P.

No. 7,630. Crystal tazza on fluted stem and round foot, the bowl engraved with medallions, round the top, of heathen deities, below are panels and festoons of flowers. Height, 5⅛ in.; diameter, 5⅛ in. EARL OF BESSBOROUGH.

No. 7,631. Small jasper cup, with silver-gilt mounting, engraved border of birds and scrolls round the top, on a stem of four open scrolls, chased and fluted octagonal foot. Circa 1580. Height, 3¼ in. REV. W. SNEYD.

No. 7,632. Oval crystal dish, composed of eight plain flat plaques with escalloped edges, octagonal centre and gilt frame on four feet. Diameter, 10 in. by 8½ in.

A. BARKER, ESQ.

No. 7,633. Jasper cup of triangular escalloped form, carved at the base with upright leaves, stem and foot with two belts of painted enamel scrolls and flowers. 17th century. Height, 5¾ in. HENRY T. HOPE, ESQ.

No. 7,634. Crystal shell-shaped cup, carved in scrolls, fluted stem and foot, silver-gilt belts and foot, set with garnets, turquoises, and other stones. 17th century. Height, 7¼ in by length, 5¼ in. A. BARKER, ESQ.

No. 7,635. Oval escalloped tazza, fluted and engraved with scrolls and cornucopiæ, two handles, silver-gilt foot, corded band and four buttons. Diameter, 11½ in. by 9½ in. A. BARKER, ESQ.

No. 7,636. Cylindrical crystal cup and cover, on stem and foot of escalloped quatre-foil form, profusely engraved with scrolls, fluted base, silver-gilt mountings, enamelled with leaves, &c., surmounted by a statuette of young Hercules strangling the serpents. The handles are enamelled dragons. Height, 14 in. MESSRS. FARRER.

No. 7,637. Octagonal crystal dish, formed of a border of eight plaques and a centre, engraved with birds on scrolls and fruit, mounted in silver-gilt with appliqué enamelled scrolls, and centres of rubies and emeralds. Diameter, 13 in. by 11⅜ in. D. C. MARJORIBANKS, ESQ., M.P.

No. 7,638. Antique crystal hand, life size, three of the fingers wanting; it probably belonged to a statue of variegated marble, the extremities of which were carved in crystal. FELIX SLADE, ESQ.

No. 7,639. Spherical variegated onyx ewer, cut out of a fine solid pebble; surface plain except two triple crossed lines, baluster stem and round foot, with gold mounts, richly enamelled white leaves and pencilled black outlines;

set with ruby cabochons round the handle, cover, spout, and foot; the onyx ewer is of antique Roman work, and the mounting added in Italy in the 16th century. Notwithstanding the undoubtedly European origin of this elegant object, it was obtained at the sack of the Summer Palace in China. Height, $5\frac{3}{4}$ in. T. M. WHITEHEAD, ESQ.

No. 7,640. Striped onyx bottle and stopper, fluted sides mounted in gold round the upper part, with two handles and Pan's masks, appliqué festoons of leaves. Height, $3\frac{1}{4}$ in. MESSRS. HUNT & ROSKELL.

No. 7,641. Crystal tankard, straight sides; handle and spout engraved with festoons in the centre, and panels at top and bottom, fluted cover with silver-gilt mounting. Height, $6\frac{3}{4}$ in. A. BARKER, ESQ.

No. 7,642. Crystal cup of cylindrical quatre-foil shape, profusely engraved with fluted pattern at top and bottom, panels in the centre of arabesques with birds, cornucopiæ, &c., plain baluster stem, and oval foot. Height, $8\frac{3}{8}$ in. EARL OF BESSBOROUGH.

No. 7,643. Small plain crystal bottle, mounted in enamelled gold, the handles in form of satyrs and small detached scrolls between, fastened to a rim round the body set with emeralds and rubies, pendent pearls from the handles. A bijou of the 16th century. EARL OF STAMFORD AND WARRINGTON.

Nos. 7,644 & 7,645. Pair of small onyx tazza mounted in gold; enamelled with flowers, niello borders round the rims and feet; on the stem is a boss of ruby cabochons. 16th century. Height, $1\frac{5}{8}$ in. EARL OF GOSFORD.

No. 7,646. Small onyx cup, with broad white stripes, mounted in gold and enamelled; serpent handles, round openwork foot. 16th century. Height, $\frac{7}{8}$ of an inch. EARL OF GOSFORD.

No. 7,647. Oval crystal basket, opening at top with two covers; carved with convex flutings mounted in gold, scroll handle over, and openwork foot, enamelled. Height, $1\frac{1}{2}$ in. EARL OF STAMFORD AND WARRINGTON.

No. 7,648. Hexagonal crystal salt-cellar and cover, mounted in gold, with inlaid enamel scrolls at top, set with rubies at the angles, resting on the foreparts of six black dogs; within the crystal cylinder is a coloured bouquet of flowers; the cover is fluted, surmounted by an eagle displayed in enamel, a diamond and ruby on its breast. 16th century. Height, 4 in. EARL OF HOME.

No. 7,649. Crystal bowl, carved with panels of lozenges; scroll borders, plain baluster stem; gold boss above, set with rubies on white enamel, the foot also set round with

rubies. Italian, 16th century. Height, $4\frac{3}{4}$ in.; diameter, $4\frac{1}{4}$ in. MARQUESS OF SALISBURY.

No. 7,650. Crystal tazza, engraved with dolphins and tritons; plain baluster stem, enamelled boss above, and gold enamelled foot set with rubies and sapphires. Italian, 16th century. Height, $4\frac{1}{2}$ in. MARQUESS OF SALISBURY.

No. 7,651. Crystal oviform vase, with long neck, carved with fluted pattern at top and bottom, engraved between with festoons; plain stem and foot, mounted in gold of open enamelled ornaments set with pearls and rubies; small detached scroll handles on the neck; open cover, surmounted by a bunch of flowers. This elegant vase is Italian work, of the 16th century. Height, $10\frac{1}{4}$ in. MARQUESS OF SALISBURY.

No. 7,652. Crystal boat-shaped vase, with a lip at each end, engraved border round the top of birds, animals, and trees, supported by a boss carved with shells, fluted stem and foot; mounted in gold, richly enamelled round the stem and foot; engraved rim and repoussé gold cover, overlaid with green translucent enamel waves, with dolphins, fish, and marine monsters swimming about. On the summit is a statuette of Neptune holding his trident, seated on a shell, from the orifice of which a lobster is crawling. Fine Italian work, 16th century. Height, $8\frac{1}{4}$ in. MARQUESS OF SALISBURY.

No. 7,653. Bloodstone spoon and fork, mounted in gold, set with ruby cabochons. MARQUESS OF SALISBURY.

No. 7,654. Crystal spoon and fork, mounted in gold and set with ruby cabochons. MARQUESS OF SALISBURY.

No. 7,655. Crystal spoon, mounted in gold, with inlaid enamel flowers, and a head at the junction of the stem and bowl, and a web-footed ornament which clasps the crystal bowl. Italian, 16th century. MARQUESS OF SALISBURY.

No. 7,656. A semi-circular crystal niche or arcade, open in front, carved in panels, enclosing a boxwood statuette of St. James of Compostella; silver-gilt mounting, with buds and leaves at the top, resting on three buds. 16th century. Height, $5\frac{1}{2}$ in. LADY FELLOWS.

No. 7,657. Oval crystal bowl, edged with six escallops, engraved arabesques of terminal figures and birds; two handles of terminal figures on silver-gilt foot. 16th century. Height, $7\frac{1}{2}$ in.; length, $8\frac{1}{2}$ in. G. FIELD, ESQ.

No. 7,658. Large crystal boat-shaped bowl, with a spout at each end, carved with animals' heads; engraved round the sides with a combat of tritons and marine monsters; the stem in form of a bird's leg with webbed foot, mounted in ormoulu. Height, 9 in.; length, $13\frac{1}{2}$ in. EARL COWPER.

No. 7,659. Large oval sardonyx bowl, carved out of a solid mass of rich dark-coloured stone, with striped spots of

a lighter shade; fluted inside; carved on the outer surface with vertical lines arched at top. This splendid and probably unique pebble, measures 9⅝ in. in diameter, by 6⅜ in., and is 3¼ in high, and probably assumed its present shape during the antique (Roman) period. It is mounted on a stem and foot of gold, elaborately chased and enamelled with cinque-cento designs, supported by 12 upright bands, with festoons between. Height altogether, 10¼ in.

DUKE OF HAMILTON.

No. 7,660. Crystal ewer, oviform, engraved with scrolls and festoons, fluted base, plain stem and foot, richly enamelled with leaves in relief on gold ground; the handle in form of a winged female figure ending in scrolls on a mask of Pan; the spout is edged with green translucent enamel and another mask underneath. The crystal vase is of the 15th century, but has been recently mounted in the cinque-cento style by Morel. Height, 12 in.

A. BARKER, ESQ.

No. 7,661. A crystal salver, formed of a border of eight pieces and circular centre, carved with fluted rays; it is mounted to correspond with the preceding ewer in silver-gilt and enamelled in the same sumptuous style. It bears the hall-mark for the year 1850, maker's initials I.V.M. Diameter, 14¼ in. A. BARKER, ESQ.

No. 7,662. Small plasma bowl of triangular form, baluster stem and foot, mounted in gold with minute borders, a mask in front, shell handle. Height, 2⅝ in.

EARL OF GOSFORD.

No. 7,663. Crystal cup, with handle, stem and foot; the body engraved with vine leaves and grapes; gilt spout with green enamel leaves beneath. 16th century. Height, 7¾ in. A. BARKER, ESQ.

No. 7,664. Jug with handle, carved out of a solid mass of avanturine jasper, beautifully variegated with red, green, and other colours; plain surface, with a raised belt round the neck; it is mounted in gold in bold scrolls, of the time of Louis XIV., which pass over the neck and round the foot and cover, surmounted by an amorino, and on the top of the handle is a goat. The mounting bears the Paris hall-mark of the letter S crowned, and a boar's head. The jasper ewer is of Byzantine origin of the 8th or 9th (?) century. Height, 12¾ in. DUKE OF HAMILTON.

No. 7,665. Octagonal crystal tazza; the border is of four plaques, circular centre, engraved with scrolls, mounted on a silver-gilt rim and foot. Diameter, 9 in. A. BARKER, ESQ.

Nos. 7,666 & 7,667. Pair of crystal cruets; fluted pattern, with handles, stems, and feet mounted in green and red translucent enamel. Height, 5 in. A. BARKER, ESQ.

No. 7,668. An oval crystal tray, en suite with the preceding; border of eight plaques and oval centre, plain with gadrooned edges and enamelled green leaves. Diameter, $8\frac{3}{8}$ in. by $7\frac{3}{8}$ in. A. BARKER, ESQ.

No. 7,669. Crystal cup; cut in plain vertical facets, scroll handle mounted in silver-gilt, with corded belt round the rim and foot. 16th century. Height, $5\frac{1}{4}$ in.
A. BARKER, ESQ.

No. 7,670. Large silver-gilt cup and cover, resting on three ball feet, ornamented with appliqué medallions and festoons in open scroll silver borders, set with antique gems, camei, and a great variety of coloured stones. 17th century. Height, $11\frac{3}{4}$ in. HON. R. CURZON, jun.

No. 7,671. Elegant oval escalloped crystal tazza, engraved with birds, scrolls, and fruit; the handle carved in imbricated ornament and dolphin's head. Diameter, $8\frac{1}{4}$ in. by $4\frac{3}{8}$ in. EARL OF STAMFORD AND WARRINGTON.

No. 7,672. Oval bloodstone cup, mounted in silver-gilt, open stem of four scrolls; the foot is formed of an antique intaglio in hematite. Height, $3\frac{3}{4}$ in.
A. J. B. BERESFORD HOPE, ESQ.

No. 7,673. Jasper tazza, in form of a shell, with handle, carved stem and foot, which is mounted in silver-gilt to represent a tortoise. It bears the mark of the Augsburg pine-apple. 17th century. Height, $10\frac{3}{4}$ in.; length, $8\frac{1}{2}$ in.
DUKE OF BUCCLEUCH.

No. 7,674. Jasper bowl of oval form, escalloped, carved with large leaves and scroll in front; the foot of silver-gilt repoussé, with cherubs and scrolls; the handle is a gilt leaf on which is a statuette of a man holding a shield and cluster of diamonds. Height, $7\frac{1}{2}$ in.; diameter, 7 in.
DUKE OF BUCCLEUCH.

No. 7,675. Fine oval bloodstone bowl supported by two ormolu dolphins on a square pedestal, inlaid with plaques of hematite. Height, $8\frac{7}{8}$ in. DUKE OF HAMILTON.

No. 7,676. Crystal tankard, formed of four long pieces of crystal, and three smaller pieces alternating between; engraved with scrolls, mounted in silver-gilt, terminal figure on the handle, repoussé and engraved ornaments. Nuremberg. 16th century. H. T. HOPE, ESQ.

No. 7,677. Jasper shell-shaped tazza, resting on a dolphin and escalloped foot, mounted in silver-gilt. Height, $5\frac{7}{8}$ in.
EARL OF GOSFORD.

No. 7,678. Crystal crucifix, with silver-gilt figure of the Saviour; at the foot of the cross are gilt cross-bones and a skull carved in crystal on oval stand. Height, 7 in.

RIGHT HON. W. E. GLADSTONE, M.P.

No. 7,679. Crystal box, the surface appliqué with gold scrolls and leaves, set with cabochons of rubies and emeralds. Oriental. Height, 3 in.; length, 5 in.

L. M. ROTHSCHILD, ESQ.

No. 7,680. Oblong jade box with appliqué gold scrolls and leaves, imitation flowers of clusters of rose diamonds. Oriental. Height, $1\frac{1}{2}$ in.; length, $8\frac{1}{2}$ in.

L. M. ROTHSCHILD, ESQ.

No. 7,681. Cylindrical crystal cup, with wide fluted base, engraved with the story of Diana and Actæon; baluster stem and round foot, mounted in silver-gilt, rim of repoussé cartouches. Italian, 16th century. Height, 11 in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 7,682. Crystal vase in form of a flying fish, carved with scrolls, silver-gilt enamelled floriated ornaments round the neck, stem, and belt, crystal stem and foot. Height, $8\frac{3}{4}$ in.; length, $12\frac{1}{2}$ in. BARON LIONEL DE ROTHSCHILD, M.P.

No. 7,683. Large oviform ewer with high serpent handle, the rim carved with concave flutings and a gadroon border; engraved with a landscape and procession of horsemen, a man riding on an elephant, and figures on foot approaching a temple, fluted foot, resting on a metal stand. 16th century. Height, $12\frac{3}{4}$ in.; diameter, 6 in.

BARON LIONEL DE ROTHSCHILD, M.P.

No. 7,684. Crystal cup, carved with scrolls, foot and stem mounted in silver-gilt. Height, $3\frac{3}{4}$ in.

MESSRS. HUNT & ROSKELL.

No. 7,685. Small crystal bowl, carved with baskets of fruit. Height, $1\frac{1}{4}$ in.; diameter, $2\frac{1}{8}$ in.

MESSRS. HUNT & ROSKELL.

No. 7,686. Crystal benitier, engraved with the sacred monogram and scrolls. MESSRS. HUNT & ROSKELL.

No. 7,687. Small crystal cup, engraved with a tree and a dolphin. Height, $1\frac{3}{4}$ in. MESSRS. HUNT & ROSKELL.

No. 7,688. Crystal plaque, with twelve rays engraved in the centre with a saint. Size, $4\frac{3}{8}$ in. by $3\frac{3}{8}$ in.

MESSRS. HUNT & ROSKELL.

No. 7,689. Crystal cross, bordered with gold filigree. Size, $5\frac{1}{4}$ in. by 3 in. MESSRS. HUNT & ROSKELL.

No. 7,690. Small crystal bowl, escalloped and engraved with panels of landscapes and figures. Size, $4\frac{1}{4}$ in. by $2\frac{7}{8}$ in.

MESSRS. HUNT & ROSKELL.

No. 7,691. Small crystal bowl, carved with large scroll and flutings, mounted in silver-gilt, supported by two terminal figures on a square pedestal, repoussé with scrolls. Height, 4 in. A. J. B. BERESFORD HOPE, ESQ.

No. 7,692. Crystal boat-shaped bowl or tazza, with carved handle in form of an animal's head; scroll edge, engraved with tritons and sea monsters on crystal stem and round foot; pierced silver-gilt stand. Height, 6 in.; length, 9 in. C. S. BALE, ESQ.

Nos. 7,693 & 7,694. Pair of candelabra, the framework of chiselled steel, scrolls, leaves, &c., with crystal baluster stem, from which are three tiers of steel brackets with crystal knobs and pendants; on the lower tier of each are three crystal nozzles for candles. 18th century. Height, 15½ in. HENRY T. HOPE, ESQ.

No. 7,695. Sardonyx ewer, of flattened oval form, mounted in enamel, called "The Cellini Ewer." The body of the vase is formed of two convex pieces of sard of a rich dark brown colour, free from the white striæ which frequently occur on specimens of this unusual size, carved with radiated convex flutings from the centre, 5 in. wide by 3¾ high; it is encircled by a gold framework round the sides, covered with enamel of white, blue, and green leaves and flowers in pierced work, set with diamonds and rubies; on each side of the sardonyx centre are projecting female heads, wearing helmets ending in scrolls; on the upper half are two enamel figures, that under the spout is a nude recumbent female, with a zone of rubies and diamond pendant, and opposite is the head and body of a man terminating in two dragons' tails, on the head of this last figure stands a sort of cockatrice or monster with the head, body, and wings of a dragon and birds' legs, forming a handle which reaches high above the mouth of the vase, its neck and head curved downwards; between its wings a cupid is seated holding a pair of reins, enamelled with green, yellow, and black, the wings set with rubies and diamonds and a row of opals on the neck and back; the spout is in shape of a trefoil leaf, the upper part of which has translucent leaves on gold ground; underneath the lip is a large white mask, surrounded by diamonds; the neck of the vase also set with rubies, and a small coloured mask in the centre. The stem is formed of two birds at the sides, with a terminal figure of Pan between, set with rubies and turquoises; the foot is an oval piece of striated onyx, with a rich border of enamel leaves set with vertical lines of four emeralds and a ruby between each line. Extreme height, 10⅜ in. Italian work of the 16th century.

This magnificent ewer formed part of the crown jewels of France before the first revolution, and was fully described in an inventory made by decree of the National Assembly in 1791. A. J. B. BERESFORD HOPE, ESQ.

No. 7,696. An ebony frame, in form of a small altar piece, containing a number of flat crystal plaques of various shapes to suit the general architectural character of the design. In the centre is an octagonal slab, painted on the back with the holy family; this is surrounded by scriptural subjects and heads of the prophets; on each side is a large twisted crystal column and Corinthian capital. The entablature and pedestal are also ornamented with painted crystals and arabesque scroll borders. Sixteenth century. Height, 22½ in.; width, 14⅞ in. LORD ARUNDELL, of Wardour.

No. 7,697. Massive cup of a beautiful yellowish brown colour, of irregular form; it is described in the Fonthill catalogue as "the largest known block of Hungarian topaz." It is boldly carved with concave flutings and scrolls, a mask in front under the spout; the opening at top takes the form of the ends of the scrolls. The height is 5½ in.; length, 5¾ in.; depth, 6 in.

It is mounted in gold, with brilliantly enamelled cinquecento arabesque ornaments profusely studded with diamonds; the handle takes the form of a dragon, its head reaching over the mouth of the vase, the body is enriched with translucent green enamel, the tail entwined in a mask, a row of diamonds on the wings and down the back; the foot is formed of three dragons of green and blue enamel, their heads downwards, and their tails reaching upwards in scrolls, from which hang festoons set with brilliants, above this on the stem are three masks and a wreathed boss; the inside of the foot is also finely chased and enamelled. 16th century. Extreme height, 9⅞ in. From the Fonthill collection. BARON LIONEL DE ROTHSCHILD, M.P.

No. 7,698. Crystal box and cover, covered with gold appliqué settings of rubies. Oriental.
EARL OF STAMFORD AND WARRINGTON.

No. 7,699. Crystal spoon, the bowl carved with scrolls; baluster shaped stem, gold shank, set with rubies. Oriental.
EARL OF STAMFORD AND WARRINGTON.

No. 7,700. Agate spoon, mounted in gold, and enamel leaves and scrolls inlaid; at the top is a helmeted head and scroll, and a scroll between the stem and bowl. 17th century. HENRY T. HOPE, ESQ.

No. 7,701. Escalloped tazza of enamel, set with bosses of crystal, blue ground, with painted fruits and flowers, on the scroll handle is a pearl "*baroque*" of Neptune riding

on a dolphin; on the stem is a large boss of fruit, with pendants, and a pillar of Venetian glass, escalloped foot set with stones. 17th century. Height, $8\frac{3}{4}$ in.

LADY DOROTHY NEVILL.

No. 7,702. Crystal tazza, or boat-shaped bowl, escalloped and engraved with flowers, baluster stem and foot. It is mounted with enamel of painted flowers and fruit on blue ground, set with stones; a large boss on the stem of fruit, with pendent pears on four detached scrolls; the cover is also enamelled in form of a sea horse. 17th century. Height, 12in. Same style as the preceding piece; both are apparently of Italian origin. A. JOSEPH, ESQ.

SECTION 37.

HISTORICAL RELICS.

By the REV. JAMES BECK, M.A.

No. 7,753. The silver spoon, boots, and gloves of Henry VI.

These relics of the ill-starred King Henry VI. have a special interest owing to the circumstances which accompanied their gift. After the bloody battle of Hexham (A.D. 1463), Henry escaped by hard riding from the close pursuit of Edward's followers, and took refuge, after various changes of abode, at Bolton Hall, then the abode of Sir Ralph Pudsey, where he remained for about six weeks. Finding, however, that his retreat either was or would soon be known to his rival, and desiring not to involve in his own ruin his friend Sir Ralph, the monarch voluntarily quitted the hall, leaving behind the above-mentioned objects. From Bolton, Henry fled to Waddington Hall, the ancient seat of the Tempest' family (where he left his pen-case, vide No. 7,754), but was soon betrayed by Talbot of Bashall into the hands of the Earl of Warwick, by whom he was conveyed a prisoner to the Tower of London. The spoon is of silver, and bears the hall mark, the Lombardic H. corresponding to the year 1445. The boots and gloves are both of tanned leather, lined with deer-skin. CAPT. PUDSEY DAWSON.

No. 7,754. The pen-case of King Henry VI.

This pen-case of leather, or cuir bouilli, ornamented with gilt roses and crowns, was left by King Henry VI. at Waddington Hall, the seat of the Tempests, soon after the

disastrous battle of Hexham, in 1463. It came into the possession of Edward Parker, Esq., of Brewsholme, by his marriage with Anne Tempest, who brought the estate of Waddington into the family of Parker; his lineal descendant, Thomas Lister Parker, Esq., of Brewsholme, presented this interesting relic to the present possessor.

A print of it has been published by Mr. Shaw in the second volume of his "Dresses and Decorations of the Middle Ages." THE HON. R. CURZON, jun.

No. 7,755. A circular pendent jewel, called "The George of Sir Thomas More;" on one side is our Saviour seated on the tomb, with the cross, ladder, spear, and sponge in the background, a basin and ewer, and four busts in relief on enamel. On the other side are enamelled figures of St. George killing the dragon, the damsel behind awaiting the result of the contest; both subjects have an elegant border of flowers, enamelled bow and pendant. Round the side is inscribed—"O : PASSI : GRAVIORA : DABIT : HIS : QVOQVE : FINEM."

The whole is of pure gold, and, as a work of art, is exquisite, particularly the figure of our Lord, which is admirably modelled. In all probability this jewel was intended for a reliquary, as Sir Thomas More was never invested with the insignia of the Garter. Diameter, $2\frac{5}{8}$ in.
STONEYHURST COLLEGE.

No. 7,756. The skull-cap of Sir Thomas More. Sir Thomas More, who was some time Lord Chancellor of England, was beheaded, A.D. 1535, by Henry VIII. for not acknowledging that king's supremacy in matters of religion.

This most interesting relic of a great man is of cambric, embroidered in silver, and may have been the handiwork of his daughter, Margaret Roper. STONEYHURST COLLEGE.

No. 7,757. The silver snuffers of Cardinal Bainbridge.

A pair of silver snuffers, a remarkable specimen of enamelled plate of the early part of 16th century. They bear the royal arms, with those of a distinguished prelate in the reigns of Henry VII. and Henry VIII., Christopher Bainbridge, Bishop of Durham 1507, and Archbishop of York in the following year. He was elevated to the dignity of cardinal by Pope Julius II., in March 1511, in recompence, as it has been said, for certain diplomatic services on the occasion of the war between Louis XII. of France and the Roman pontiff. The cardinal died, by poison, at Rome,

July 14, 1514.* The curious relic of this eminent man, the predecessor of Wolsey, had been preserved in the family of Mr. Henderson's maternal ancestor, George Keate, the poet, from whom it descended to the present possessor. The arms of the sovereign under an arched crown, the upper part of which is enamelled of a pure white colour, here appearing by the side of the quarterly coat, surmounted by a cardinal's hat, have led to the conjecture that this piece of plate may have been part of a service presented to the prelate by Henry VIII., or have been in some manner connected with his embassy to the holy see. The beauty of the enamelled ornament has also led some to suppose that the snuffers are of Italian workmanship. On the top of the pan the arms of the cardinal are thus given, quarterly, 1 and 4 az., two battle-axes or, on a chief or, two mullets gu. (Bainbridge), 2 and 3 gu., a squirrel sejant or. This quartering remains unappropriated. The introduction of the battle-axes and other charges on the side of the pan, and the terminations of the handles, in form of squirrels, clearly show that this piece was executed specially for the cardinal. Its weight is 4 oz. 9 dwt. (Extracted from the "Archæological Journal," vol. x., p. 172.)

JOHN HENDERSON, ESQ.

No. 7,758. Pectoral cross, of gold, most elaborately enamelled, on the one side with the stigmata and the sacred heart, and on the other with the instruments of the passion. It opens by a hinge, disclosing an exquisitely enamelled crucifix.

This cross belonged to Adam Beeke, the last abbot of Colchester, who was executed by order of king Henry VIII. for denying the royal supremacy.

THE HON. AND RT. REV. BISHOP CLIFFORD.

No. 7,759. Sketch, by Holbein, of a cup, designed and executed by him for Queen Anne Boleyn. The cup was carried into Spain by George Villiers, Duke of Buckingham, when he accompanied Charles, Prince of Wales, on his romantic expedition to Madrid.

THE BODLEIAN LIBRARY, OXFORD.

No. 7,760. Queen Elizabeth's prayer book, bound in gold and enamelled, said to be the workmanship of George Heriot.

This interesting specimen of an historical goldsmith's skill contains a collection of prayers and meditations composed expressly for the Queen's use by the Lady Elizabeth Tirwit,

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* *See* Ciaconius, T. 3, 290; Godwin, Præs., p. 699; Wood's "Athenæ;" Drake's "History of York," p. 448. Godwin writes the name Bambridge, and states that the cardinal was of a noble family, of Hilton, near Appleby.

her governess; she was a Falconbridge, and her arms, a lion with two tails, are printed inside. The prayers were printed in 1574 by A. Barker, whose device is seen on several leaves, a man stripping the bark from a tree, and the couplet,—

"A Barker if you will,
In name but not in skill."

This book was worn by the Queen suspended by a chain from her girdle through the two rings which are at the top.

The cover is of gold, ornamented with coloured enamel figures in full relief. In front is represented the raising of the Serpent in the wilderness, an emaciated figure in the foreground, and three others, one in the attitude of prayer; on a border round it is written,—

"✝ MAKE · THE · A · FYRIE · SERPENT · AN · SETITVP · FORA · SYGNE · THATAS · MANY · ASARE · BYTTE · MAYELOKE · VPONIT · AN · LYVE ·"

On the back is represented the judgment of Solomon:—

"✝ · THEN · THE · KYNG · ANSVERED · AN · SAYD · GYVE · HER · THE · LYVYNG · CHILD · AN · SLAYETNOT · FOR · SHEIS · THE · MOTHER · THEROF."

The edges and back of the cover are decorated with black enamels.

George Heriot was the favourite goldsmith and banker of James I. of England, and the founder of that noble institution "George Heriot's Hospital," at Edinburgh. (From the Duke of Sussex's collection.) GEORGE FIELD, ESQ.

No. 7,761. Bronze shovel stirrup, engraved with arabesques and having traces of gilding. Said to have been used by Queen Elizabeth. Length, 7½ in; width, 4 in.
JESUS COLLEGE, OXFORD.

No. 7,762. A pair of richly embroidered gloves, with cuff, said to have been worn by Queen Elizabeth, and left by her in the Bodleian Library on her visit to Oxford in 1566.
THE BODLEIAN LIBRARY.

No. 7,763. Circular gold watch, set with turquoises, and gold chain, consisting of lockets with braids of hair and various mementos. It is said to have belonged to Queen Elizabeth. ASHMOLEAN MUSEUM.

No. 7,764. Mary Stuart's handbell, of silver-gilt.

This is one of the objects of personal use doubtless which garnished the chamber of the captive queen; it is perhaps the identical "*closchète*" described in inventories of valuable relics of former state which she was permitted to retain until the termination of her life at Fotheringay 1586.

It is certain that Mary was accustomed to make use of such a bell, which, in accordance with the fashion of the time, accompanied the "*escritoyre*" and furniture of her table. The personal devices found on the bell afford no slight argument in favour of the supposition that it may have been her companion throughout her dreary captivity In the will made by Mary, when suffering from sickness at Sheffield in February 1577, she bequeathed to her secretary Nau, by whose hand that document was written, the following objects: "A Nau, mon grand diamant, ma grande escritoyre d'argent aux bords dorez, et la closchete de mesme." (*Vide* Labanoff, "Recueil de Lettres," tome iv. p. 360.) In the inventory of jewels and plate taken at Chartley in August 1586, there occurs the item "une clochette d'argent de sus la table de Sa Majesté. (Labanoff, *Recueil*, tome vii. p. 247.) Again in the inventory of the jewels, plate, &c. in the custody of the servants of the "late Queen of Scots," taken at Fotheringay, February 20, 1586-87, there are found in the keeping of Elizabeth Curle, "a candlestick of silver-gilt, a little silver bell," &c.

The bell measures about 4 in. in height, the handle included; the diameter at the mouth measures $2\frac{1}{2}$ in.; around its waist, externally, are engraved, 1. The royal arms of Scotland, the shield ensigned with a low arched crown, having strawberry leaves alternately with fleur-de-lys, as on her Scottish seals. 2. The monogram composed of the Greek letters X and P, signifying the name of our Lord, within a circle inscribed with the words,—IN HOC SIGNO VINCE 86, and at the close of the inscription a trefoil slipped. 3. On the side opposite to the last an impresa, a vine, of which a moiety is leafless; a hand issuing from clouds, and holding a pruning bill, cuts off the dead branches; on a circular band around are the words—VIRESCIT. VVLNERE. VIRTVS. This impresa is identical with that on one of four of Mary's silver jetons. (*Vide* Catalogue of Antiquities exhibited at Edinburgh, p. 180.) This device is the monogram or cipher which is likewise to be seen within the hoop of Mary's signet ring, now in the British Museum; here it is ensigned with an arched crown, and enclosed within a band inscribed thus,—SA . VERTV . MATIRE. This motto, which is an anagram of Mary's name, occurs in the description of devices embroidered on a bed wrought by her, as stated in a letter from Drummond of Hawthornden to Ben Jonson, dated July 1, 1619 (Drummond's "History," p. 137, 1655). The bell preserved at Kennet had been traditionally designated a "mass-bell." It appears, however, most improbable that it was destined for any sacred

use. There is an enigmatical device engraved within, which has been supposed to show that its use was simply to summon the queen's attendants to her presence. It consists of concentric circles, with lines radiating from the central point where the clapper is attached, and pointing to certain letters and numerals engraved within the circles. The letters have been read, commencing from the circle nearest the rim of the bell—CLAMAT SVAS (*she calls her attendants*); departing a little from the order which the circles seem to indicate, and passing over the numerals. This may seem too arbitrary a process to be quite satisfactory. It is possible that the letters are initials, and the numerals ciphers for names or words. The figures have been read 43, and they may refer to Mary's coronation by Cardinal Beaton, on September 9, 1543. For further details, *vide* Mr. Albert Way's "Catalogue of Antiquities exhibited at Edinburgh in 1856," p. 172. R. BRUCE, ESQ., of Kennet.

No. 7,765. The gold rosary and crucifix of Mary Stuart Queen of Scots.

The beads are large, and entirely of gold, and were originally enriched with enamel, some faint traces of which are still perceptible on the larger ones; pendant pearls are attached to the crucifix.

According to tradition, this precious object was presented by the Pope to Queen Mary, and was the one worn by her at her execution, 1586. On the scaffold she charged her faithful servant, Sir Andrew Melville, the master of her household, to convey the rosary, as a last token, to the Earl and Countess of Arundel, who had befriended her in her long imprisonment. It came into the possession of the dukes of Norfolk as part of the collection of the celebrated Thomas, Earl of Arundel, and was presented by the late Charles, Duke of Norfolk, to Mr. Henry Howard, of Corby Castle. It is said that a servant took it into her head that the rosary ought to be cleaned, and without saying a word to anyone, boiled it some time in water; when taken out the enamel was found to have dropped off.

PHILIP H. HOWARD, ESQ., of Corby.

No. 7,766. Crucifix of gold, with the figure of our Blessed Lord enamelled also on gold. The back of the cross is beautifully worked in translucent enamel, with the sacred heart encircled by a crown of thorns, the front also exquisitely worked in the same manner. The "skull of Adam" which is usually found figured at the foot of the cross is wanting. This beautiful crucifix was one of those belonging to Mary Stuart during her imprisonment at Fotheringay. LORD HERRIES.

No. 7,767. The grace cup of St. Thomas à Beckett. This cup is of ivory, with a flat ivory cover mounted in silver gilt. It has a broad band at top, with an inscription in Lombardic characters—VINVM . TVVM . BIBE . CVM . GAVDIO, on a hatched ground, and above a neat border of crosses and pellets; beneath is also a like border and fringed edge. The only hall marks remaining on this band are a Lombardic letter H. of the year 1445, and a cross or star of six points (the cross of Aquitaine ?). The stem is of ivory, resting on a high silver foot, the upper part of which has an upright pierced trefoil border and corded belt; below is a plain moulding originally ornamented with appliqué cherubs and stones alternately, some of which still remain; below this again is another upright pierced border of masks and scrolls of roses and thistles, finishing towards the edge with borders of crosses and pellets, and corded and pearled lines. The cover has two open-work borders of vases and scrolls, and masks set with garnets and pearls between; on the flat ivory is laid a silver band, inscribed in Lombardic characters—SOBRII . ESTOTE. Between the words are the letters T.B., with a mitre between, the strings of the mitre passing in a knot through the letters, and coupling them together, and on each side a pomegranate; this cipher is repeated at the end of the sentence. On the narrow part of the cover is a plain belt, inscribed in Roman capitals—FERARE GOD (*sic*). Above this are two fluted bosses, with pearls and garnets between, surmounted by a figure of St. Michael and the dragon.

The plain hatched bands upon which the lettering occurs appear to be of the date 1445, but the ornamented borders, &c., bear all the character of work of a century later. Height, 12 in.

The cup was presented to Katherine of Arragon by Sir Edward Howard, Lord High Admiral, and after the death of the queen it reverted to the Earl of Arundel. It passed, with the rest of the Arundel collections, into the possession of the dukes of Norfolk, and by Charles, 11th duke, was given to Mr. Howard, of Corby, in whose family it still remains.

PHILIP H. HOWARD, ESQ., of Corby.

No. 7,768. The Hunsdon onyx.

A sardonyx cameo of three strata, the lowest being a rich dark brown, representing the fable of Perseus and Andromeda.

The figure of Andromeda chained to the portico of a building on an island, the city on the coast in the distance, the animals on the trees adjoining the building, and the sea monsters in the foreground, are all most minutely and

exquisitely worked. The cameo, which is on a stone of remarkable form and beauty, and the enamelled gold frame in which it is set, are work of the middle of the 16th century.

This exquisite jewel was bequeathed by George Carey second Lord Hunsdon, K.G. (who died in 1603), to his wife Elizabeth Spencer, and afterwards to his only daughter Elizabeth Lady Berkeley, with strict injunctions to transmit the same to her posterity, with other jewels, to be preserved "soe longe as the conscience of my heires shall have grace and honestie to perform my will, for that I esteeme theme right jeweles and monumentes worthie to be kept for theire beautie, rareness, and that for monie they are not to be matched, nor the like yet knowen to be founde in this realme." Height, $3\frac{3}{4}$ in.; width, $3\frac{1}{4}$ in.

THE LORD FITZHARDINGE.

No. 7,769. A magnificent missal, painted on vellum, with illuminated capitals, and whole leaves painted with illustrations from Scripture history, most beautifully finished, of the early part of the 16th century.

The cover is ornamented with black enamel scrolls on the borders and back, set with rubies and torquoises alternately, equidistant; on the sides are two large oval red carnelian intaglie of the Crucifixion, with St. Francis receiving the stigmata, and an altar of the Virgin and Child, on one side of which is St. Catharine, with palm branch, sword, and wheel; on the other, a male saint holding a palm branch, with a castle, inscribed,—

"O mater Dei, memento mei."

In the angles are cherubs. Above and below the intaglie are two lines of gold letters on white enamel,—

"Adoramus te, Christe, et benedicimus tibi, quia per sanctam crucem tuam rede;"

and—

"Maria, mater gratie, mater misericordie, tu nos ab hoste protege et horam."

On the clasp is a large cut garnet.

Horace Walpole, in whose collection it was formerly, says, "This precious prayer-book belonged to Claude, "Queen of France, wife of Francis I., and seems to have "belonged to Thuanus." It was bought by Walpole at Dr. Mead's sale in 1755, and at the sale of the Strawberry Hill collection in 1842, it became the property of the Earl of Waldegrave. Size, $3\frac{1}{4}$ in. by $2\frac{5}{8}$ in.

FRANCES, COUNTESS OF WALDEGRAVE.

No. 7,770. The silver bed-side clock of King Charles I., given by him to Mr. Herbert on his way to execution,

Jan. 30, 1649. The outer case is of beautifully perforated work enclosing two silver bells, on which the hours and quarters are struck; part of the interior mechanism of the clock was unfortunately modernized many years ago, and the original catgut spring replaced by a metal one. The name of the maker "Edward East, London," is engraved inside; his name is among those of the ten assistants of the Clockmakers Company on its first incorporation in 1631; and he is mentioned in Sir Thomas Herbert's memoirs (page 103, London 1702) as the king's watchmaker, living in Fleet St. Diameter, $3\frac{1}{4}$ in.; depth, $1\frac{3}{8}$ in.

This interesting relic came into the family of the present possessor by intermarriage with the Herberts. Thomas Herbert, a kinsman of the Earls of Pembroke, was in arms for the parliament during the civil war, until he was appointed a personal attendant upon the king, to whom he became sincerely attached, and remained with him to the last.

The following extracts from his "Memoirs," page 132, will best explain the history of the gift. On the morning of the 30th January, Colonel Hacker having knocked at the king's chamber door, and announced "that it was time "to go to Whitehall, where he might have some further "time to rest, the king bade him go forth, he would "come presently. Some time his majesty was private, and "afterwards taking the good bishop by the hand looking "upon him with a cheerful countenance he said 'come let "us go;' and, bidding Mr. Herbert take with him the "silver clock that hung by the bedside, said 'open the "door; Hacker has given us a second warning.' Through "the garden the king passed into the Park, where, making "a stand, he asked Mr. Herbert the hour of the day, and "taking the clock into his hand, gave it to him, and bade "him keep it in memory of him, which Mr. Herbert keeps "accordingly." Engraved in the Sussex Arch. Collection, vol. iii. page 103. W. TOWNLEY MITFORD, ESQ., M.P.

No. 7,771. Memorial locket of Charles I., carved in peachstone. After the king's execution the Knights of the Garter wore a crystal case, mounted in gold, containing a likeness of the King and the insignia of the Order carved in peachstone. The whole ornament was in the shape of a pearl, to imitate that which the king wore in his left ear. The only other known specimen was lately in the possession of Lady Charlotte Bathurst. J. RAINEY, ESQ.

No. 7,772. Oliver Cromwell's watch.

This watch was made about 1625, the maker, John Midnall, in Fleet Street, was on the Court of the Clock-

makers' Company in 1631; warden in 1635; and died about 1638. The watch is a plain silver one in a double case, of an egg-shaped form, flattened on the sides, with a circular glazed aperture in the outer case to show the silver dial plate. It is attached by three short silver curb chains to a small plate, on which the arms are engraved. To this plate are attached four short chains of a similar make for seals. Length, $1\frac{5}{8}$ in.; width, $1\frac{1}{4}$ in.

The crest of the Cromwell family was a demi lion holding a ring in the paw, but the Protector changed the ring for the handle of a tilting spear, as seen on the banner used at his funeral; this with the initials identifies it as the crest of Oliver Cromwell, and also the coat of arms.

There is every reason to suppose, from the appearance of the relic, that it was used by Cromwell, from 1625 until his death in 1658. LADY FELLOWS.

No. 7,773. A pendent *enseigne* or reliquary, consisting of a cylindrical portion of an arm bone, which measures about two inches in length by one inch in diameter, and is mounted in a framework or *fregio*, formed of three hoops of gold, set with gems, and elaborately enriched with translucent enamels of the richest colours. The bone appears in the interval of these decorations; at each extremity of the cylinder is a convex circular plate, exquisitely enamelled, attached by a hinge, so as to close the open end of the piece of bone, and forming the lid of a small receptacle, in which a scented pastille was enclosed, probably as a caution against any unpleasant odour from the relic. Upon the cylinder is affixed, on a richly jewelled base, a crucifix, with figures of the Virgin and St. John. The figures are in full relief (*lavoro di piastra*), the garments and all details elaborately enamelled; on the reverse of the cross appear the emblems of the Passion, and beneath is a medallion, delicately painted, representing the Fall in Paradise. To the upper side of the fregio, ending the cylinder, are also attached two chains, richly jewelled at intervals, uniting in an arched ornament at top, set with diamonds and rubies, and having a ring by which the jewel might be suspended. To the lower side of the cylinder it appears that three pendants, now lost, were attached. This reliquary is perhaps unique in the beauty of the varied hues of the enamels, for the most part translucent on relief, with which it is everywhere enriched, and also in the perfection of the skill of the goldsmith. It is probably of Italian workmanship, and may be assigned to the commencement of the 16th century. It presents an admirable exemplification of the processes employed in the *lavori de minuteria*,

and of all the details of art described by Cellini in his "Treatise *dell' Oreficeria*," cap. v.

This reliquary is traditionally said to have belonged to Catherine of Braganza, and to have been given by her to the family of the Comptons of Hartpury, co. Gloucester, of whom the present proprietor is the lineal descendant.

MRS. GORDON CANNING.

No. 7,774. A pair of bellows ornamented with embossed silver, formerly belonging to King Charles II.

ASHMOLEAN MUSEUM.

No. 7,775. Cross of rock crystal (the cross raguly), with ends mounted in gold and ornamented with filigree and turquoises. It was found in the tomb of Johanna, wife of William the Bad, King of Sicily, and sister of Richard Cœur de Lion, King of England. The tomb was broken during a fire in the church of Monreale. $2\frac{7}{8}$ by $1\frac{7}{8}$.

THE DUKE OF HAMILTON.

SECTION 38.

MISCELLANEOUS OBJECTS.

By R. H. S. SMITH, M.A.

Metal-work.

No. 7,825. The "Limerick crozier," a tall silver-gilt pastoral staff of admirable workmanship. This remarkable specimen of Gothic metal-work consists of a hollow staff, of silver-gilt, terminating in an iron ferule, and crowned by an elaborate head, which is a very fine example of tabernacle-work of the early part of the 15th century. This crozier may be compared, without disadvantage, to that of William of Wykeham, No. 3212, and to the mace of St. Andrew's College, its date being about midway between the two; it is hexagonal in plan, and consists of two stages rising from an angular knop enriched with six lozenge-shaped projections, on the surface of each of which is the sacred monogram in Gothic letters of the time, on a dark blue translucent enamel ground. About four inches beneath is a smaller knop, the six angles jewelled, and the following inscription in small characters beautifully relieved on enamel grounds alternately red and blue :—

Me fieri fecit || corneli' odeaigh || epš limiricens' || aºdoⁱ
Mºccccºxviii t(et) consecracionis || sue anno xviii ||

Three bands of ornament, a graceful running pattern of roses with buds and leaves originally enamelled in green and blue, occupy the portion of the staff between the hexagonal knops. The first stage of tabernacle-work consists of six canopied niches, with statuettes, explained by Bp. Milner* to be those of the "B. Trinity, St. Peter, St. Paul, St. Patrick, St. Munchin, who was the patron saint of Limerick, and the Blessed Virgin;" they rest on corbels, are each about two inches high, and have pinnacled buttresses at either side, which, as well as the canopies, are elaborately wrought. The second stage consists also of six smaller and shallower niches, having figures of female saints engraved and enamelled on a background of translucent enamel alternately blue and green. They appear to be St. Catherine, St. Margaret, St. Ursula, (?) St. Bridget of Kildare, St. Bridget of Sweden†, with a chain, and St. John the Evangelist. Gargoyles formed of grotesque animals project from the buttresses between these niches. The curved head of the staff is crowned by rich crocketting of vine leaves, of very admirable design and workmanship; it is set along the sides with pearls, and enamelled with a wreath of roses and leaves in blue and green. The curve is supported by the emblematic figure of a pelican "in her piety," and is occupied by a throned figure of the B. Virgin before whom kneels the angel Gabriel; between these figures is a ewer-shaped vessel, in which probably were placed the lilies. Above this, from an enamelled socket, has been suspended a dove, now lost. The staff is divided by circlets of Gothic foliated cresting into three portions, and the surface completely covered by beautiful chased patterns of interlacing bands, with vine leaves, &c., on a matted ground; the pattern varying in each division. The "crozier" weighs about 10 lbs., and it is indeed remarkable that so splendid a monument of the skill of a goldsmith of the 15th century should have escaped the many vicissitudes of its troubled country. Height, 6 ft. 7 in.

THE RIGHT REV. BISHOP BUTLER.

No. 7,826. The "Limerick" mitre.

An episcopal "precious" mitre, formed of silver-parcel gilt and jewelled. The two sides are composed of silver laminæ, gilt, and are jewelled in a broad band round the base, up the centre, and along the sloping edges; these bands are edged with mouldings, and the sloping portion

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* *Vide* an interesting paper by him in the "Archæologia," vol. xvii., p. 30.

† Some of these figures are doubtful; the explanation differs from that of Bp. Milner.

has been enriched with an elaborate cresting of vine leaves along its outer edge. The interspaces on either side are now occupied by a foliated ornament composed of pearls laid down over foil. Round the base of the mitre is the following inscription, in letters of the period, on ground covered with blue, green, and purple translucent enamel; three portions are lost:

+ Me + fieri + fecit + Cornelius + O Deaygh +
episcopus + ——— + anno + Domini + mlli° +
——— + ——— +

Above the hinged band is engraved in similar characters,—

Thomas + O Carryd + artifex + faciens (*sic*).

Below the apex of the mitre, in the front, is the following inscription, written on vellum, in the form of a Maltese cross, and covered with a crystal cut to the same shape, the angles set with pearls:—

Hoc signū crucis erit in celo.

At the other side, similarly placed and protected, is the following, continuing the meaning of the former:—

dīc (?) dūs ad iudicandū venerit.

The first word of the response should be "Cum," these being the versicle and response in the Roman Breviary as well as that of Salisbury, which was accepted in Ireland.

At either side, near the base of the central band or style of the mitre, is a small niche or tabernacle; one contains a statuette of the Virgin and Child, the other a kneeling bishop; the lower band is also set with small roses of repoussé work, and round the settings of some of the jewels are angular compartments of engraved Gothic foliage.

The infulæ or pendent ornaments at present attached to the mitre are merely to replace the ancient pieces; upon them, however, are two ancient cabochon crystals, and two small ornaments of translucent enamel, one with the emblem of a hare pursued by a hound, the other with a winged lion.

This mitre, the *mitra pretiosa*, which a bishop was directed to have in addition to two others of lesser dignity and value, is the only one of its kind existing in this country, that of William of Wykeham being merely a number of fragments; it is a most important monument of ecclesiastical antiquity, and as a work of art is the more interesting from being the production of a native goldsmith. The same may, in all probability, be said for the crozier, made for the same bishop, and, no doubt, about the same time.

This mitre and the crozier are very carefully figured in vol. xvii. of the "Archæologia," pl. v., p. 38, with the original infulæ, to illustrate the paper by Bp. Milner above alluded to. THE RIGHT REV. BISHOP BUTLER.

No. 7,827. Lectern in brass or latten, composed of a central stem, from which spring about half-way up two lateral curved arms supporting pricket candelabra; these are braced to the centre in the form of a triangle by a crocketted band of quatrefoil openwork; the angles occupied by floriated cusping; the whole surmounted by a crucifix, the cross of beautiful openwork, terminating in fleurs-de-lys; the small moveable book-desk of openwork has in the centre an Agnus Dei. Flemish work, about 1490. Height, 7 ft. 4 in.; width, 3 ft. A. J. B. BERESFORD HOPE, ESQ.

No. 7,828. Lectern, in bronze or latten, portions of which have been originally gilt. The lectern rests on a massive trefoil-shaped base, supported on three couchant lions. The triangular stem consists of open tabernacle-work, flanked by detached pieces composing flying buttresses of scroll-work, and upon it are three canopied niches with large statuettes of our Saviour, the B. Virgin, and St. Peter; above the canopies are seated figures of kings or prophets bearing scrolls; the book-rest is sustained by a large spread eagle of the accustomed type of the period, perched on a globe, and with a dragon between his claws. The flanking ornaments above mentioned terminate in candelabra and in statuettes of the Virgin and Child. Flemish, about 1500. This lectern originally came from the Cathedral of Louvain. Height, 7 ft.; greatest diameter of base, 3 ft. 10 in. OSCOTT COLLEGE, BIRMINGHAM.

No. 7,829. Thurible, in gilt metal, consisting of a hemispherical base on a lobed hexagonal foot, and a moveable upper portion formed of open-work, and having chains for suspension. The open-work is composed of interlacing circular arches battlemented, and is arranged in two stages, terminated by a pinnacle top of pierced work crocketted. Italian (?) 17th century. Engraved in Waring's "Art Treasures of the United Kingdom." Height, 11¾ in.; diameter, 5 in. HIS EMINENCE CARDINAL WISEMAN.

No. 7,830. Grand processional cross in silver-gilt, enamelled and jewelled; a large and most elaborate work, enriched with statuettes of saints, and a profusion of Gothic ornament. The surface is overlaid with openwork tracery of rich design, on a ground of blue and green enamel. French or Swiss work, 15th century. From the Soltikoff collection. Height, 3 ft. 10 in.; width, 2 ft. 3 in. H.R.H. THE DUC D'AUMALE.

No. 7,831. Pax, mounted in silver-gilt, and set with

lapis lazuli, of architectural design, a pediment supported on two columns; a relievo plaque in silver repoussé occupies the centre, with the subject of the Crucifixion. The back is engraved with strap-work scrolls, and has a monogram composed of the letters F.M.R. Flemish work, 16th century. Height, $7\frac{1}{4}$ in.; width at base, $4\frac{1}{4}$ in.

HON. R. CURZON, jun.

No. 7,832. Silver-gilt pax; on the front is engraved the crucifixion, with St. Mary and the B. virgin at either side of the cross; and beneath is inscribed—

PAX · TECUM.

18th century work. Height, 3 in.; width, $2\frac{1}{4}$ in.

THE REV. THE MONSIGNORE EYRE.

No. 7,833. Circular silver pyx, with hook for suspending it round the neck when used to convey the sacrament. The pyx is edged with star-pointed ornament in open-work, and the rounded surfaces are covered with appliqué filigree work, and small bosses; and on one side is the figure of the Saviour crucified, on the other the Virgin and Child. Apparently Spanish Mexican work of the 17th or 18th century. Diameter, 5 in. SIR W. LAWSON, BART.

No. 7,834. Bronze two-handled pail, the surface covered with hunting subjects in relief; round a projecting band, above the handles, is a frieze of masks and trophies, divided at intervals by a double-headed eagle displayed. On one side of the drum is a shield of arms, on the other a medallion with a monogram. Italian early cinque-cento work. Height, 12 in.; diameter, $13\frac{1}{2}$ in. W. H. FORMAN, ESQ.

No. 7,835. Gilt hunting horn, covered with elegant interlacing arabesques; the wider portion is hexagonal, with acute angles, and the upper part round, with silver mouthpiece sides, curved inwards; at the angles are fleurs-de-lys. The whole has been grounded with green and crimson composition like enamel. The horn is stringed with a green cord with old silver-gilt tassel. It is said to have belonged Raymond, Count of Toulouse. Length, 2 ft.

P. H. HOWARD, ESQ., of Corby.

No. 7,836. Bridle (?) ornament in bronze, terminating in two lobes of open work, containing in each a very rude representation of a horse, the surface rudely chiselled. Diameter across the lobes, $4\frac{1}{2}$ in. R. H. BRACKSTONE, ESQ.

No. 7,837. Bridle ornament in bronze, the flatted surface of the expanded sides richly chased with ornament of peculiar character originating from a central stem. Found in Ballinderig Lake, co. Westmeath, 1852.

R. H. BRACKSTONE, ESQ.

No. 7,838. Brass nut-crackers; the upper part of the frame ornamented with eagle heads, the bow of the screw of open-work. 15th century work. Length, 3 in.

STONEYHURST COLLEGE.

No. 7,839. Folding steel chair resting on cross pieces, so constructed as to take asunder readily for use, probably during a campaign; it is secured by screws and hooks, the seat being made of leather stretched over two metal rollers. The open floriated metal ornament is boldly designed, the scrolls on the solid parts of the chair relieved by gilding. Spanish, 17th century. (Engraved in Fairholt's "Miscellanea Graphica.") Height, 3 ft. 2 in.; width, 2 ft. 3 in.

LORD LONDESBOROUGH.

No. 7,840. Chair of state, in wrought and chiselled iron, presented by the city of Augsburgh to the Emperor Rudolph II., about the year 1574. The elaborate design of the chair and the profusion of ornament with which it is completely covered render it impossible to convey a very distinct impression of its appearance without the aid of engraving; it may, however, be described as somewhat resembling an antique curule seat, formed on four hollow quadrangular supports of wrought iron; two of these rise at the angles behind, so as to sustain a lofty back surmounted by a pediment of three heights; the other two make the arm rests in front, and beneath, the whole four are curved and narrowed, so as to meet in a centre under the seat. From this massive centre descends the fourfold claw on which the chair rests; this is formed of similar quadrangular framework shaped in a scroll form, with pedestals for statuettes, and terminating in square feet or bases, finished with grotesque masks.

The whole surface above and below is carved with ornament of the most complicated character, surrounding medallions with classical and other subjects; four statuettes with inscriptions, viz.: Ulysses, Penelope, Achilles, and Briseida, remain on the base, and beneath the centre boss are two female demi-figures, with long serpent tails, convoluted and ingeniously contrived to give additional stability to the lower framework of the chair.

In the centre of the upper part of the back is the subject viz., Nebuchadnezzar's dream, which gives its character to the whole design of the work; the king is asleep in a curtained bed, his crown and sceptre beside him, while at the foot of the bed by the drawn curtains stands the apparition of the gigantic figure of which he dreamt. Behind is the scene of Daniel interpreting the dream. In a smaller panel above is the subject of the final judg-

ment, Christ seated in glory, with the rainbow under his feet, and the righteous and the wicked gathered before him. The upper band across the back of the chair is occupied with an elaborate representation of a Roman triumph, the figures finished on both sides with surprising skill. A lower and narrower band is also minutely worked with a procession of numerous figures, appearing to represent a royal funeral. The subjects throughout seem contrived to refer to the interpretation of the king's dream, respecting the four monarchies, of the last of which, the Roman, the artist was willing to regard the Emperor Rudolph as the head; his portrait bust occupies a small medallion near the top of the chair beneath the arms of the city of Augsburgh.

On the central knop beneath the seat is modestly engraved, in a little cartouche, the name of the artist of this extraordinary, and, as far as the writer knows, altogether unequalled work in iron, "Thomas Ruker," and on the other side, in a similar cartouche, "Fecit anno, 1574."

The velvet covered braces for the seat, with silk tassels, and back and arm-cushions, no doubt the original, remain. Height of the back, 4 ft. $3\frac{1}{2}$ in.

VISCOUNT FOLKESTONE, Longford Castle.

No. 7,841. Portion of ornament in iron repoussé, perhaps part of a casket. The surface is covered with strap-work ornament, grotesques, masks, &c., surrounding three arches, under which are figures of saints; these are relieved from architectural backgrounds, where every detail is finished with great minuteness. It is of the 16th century, and probably Augsburg work. Length, 11 in. STEPHEN RAM, ESQ.

No. 7,842. Gilt quadrangular inkstand, with fittings inside of metal silvered. The inkstand is formed in two stages, and the whole surface is richly ornamented with foliated arabesques in repoussé and chasing. The supports consist of female demi-figures, ending in scroll-work. The arabesques on the lower portion enclose medallions with profile male and female heads. The lid is surmounted by two small amorini figures mounted on dolphins, and in the centre is a silver medallion, engraved with a Cupid asleep, resting on a skull, and having a label above inscribed *Memento mori;* beneath is the date 1547; on the bottom of the inkstand is engraved, within a circle, 1547, *Auguste Vind Johann Perckman faciebat*, and the artist's mark, a rudely lined trumpet, crossed by a pair of compasses, and a monogram composed of the letters H.A.P. Augsburg, 16th century work. Length, $6\frac{5}{8}$ in.; width, $3\frac{3}{4}$ in.

LADY SOPHIA DES VŒUX.

By J. C. Robinson.

No. 7,843. Salt-cellar, in silver-gilt, with two small plaques of Limoges enamel inserted in the sides. This most beautiful specimen of goldsmiths' work of the French renaissance has, notwithstanding its small dimensions and unusually delicate and fragile character, descended to us in a singularly perfect and unaltered state. It consists of a nearly cubical pedestal of architectural design, somewhat resembling a classical altar; the dado or body of the pedestal has a base mould at bottom and cornice at top, both of the same profile (forming at top a cymatium, reversed at bottom). It is enriched with an elegant acanthus leaf produced by stamping; at each angle of the dado is a slender detached circular shaft, standing on an equally slender square pedestal, finished with delicately wrought mouldings; at top this is capped by an elegant scroll console, terminating under the angle of the cornice; at bottom it rests on a foliated scroll, which forms the upper part of a lion's paw, serving to elevate the entire piece on four feet: the hollow for the salt is on the summit; on it, however, fits an elaborate cover forming a low square fascia, with stamped arabesque work, surmounted by a projecting flat plinth or cornice, on which is formed in the centre a low dome or cupola; this latter is admirably enriched with repoussé scroll-work chiselled in the highest relief, the triangles being engraved with arabesques. Four sea-horses surmount these, and connect it with a vase in jasper, finely surmounted by a small statuette of Neptune with a trident. Two of the sides of the pedestal are filled in with enamel plaques, and two with classical busts in the highest possible relief projecting from medallions surrounded by wreaths of leaves, the angles filled in with beautiful engraved flat arabesques. One medallion is inscribed,—

"Imperator Cæsar Vespasianus Augusti."

And the other a female,—

"Flavia Domicilla Vespasianus Imperator uxor."

Of the two plaques, one is a beautiful and highly finished figure of Cupid with flying drapery holding a sail or banner, standing on a globe in the sea. This is an enamel on white ground, the flesh slightly tinted red, and the back-ground a bluish grey, evidently one of the rare and beautiful pieces of Leonard Limousin's new manner. $1\frac{3}{4}$ in. by $1\frac{5}{8}$ in. The other is an exquisite little plaque on the usual black ground, with grisaille figures, the flesh and hair being slightly tinted. It represents a composition of

four figures: a nude man sleeping amidst straw at the foot of a tree, from which hangs a label with the date 1540; three draped figures, a man and two females, are apparently about to awake him. Round the margin in gold letters is inscribed,

"SECURUS DORMIT PAUPER IM PALEA QUAM DIVES IM PURPUREA."

An admirable work by one of the "Anonymes," of the Penicaud school. Width of plaque 2 in.; height, $1\frac{3}{4}$ in. Entire height of salt to top of figure, 9 in.; diameter across base, 1 ft. 4 in. P. BUTLER, ESQ.

By R. H. S. SMITH, M.A.

No. 7,844. Incense burner of silver-gilt; consisting of a circular perforated drum, raised on an open balustrade, and encircled above by a somewhat similar but smaller balustrade, which carries the rich crown-shaped cover; the drum is chased and engraved in a perforated pattern of most elaborate minuteness, the principal motive of which is a coronet surmounting a monogram formed of the letters V.V.S.S.; these in turn are supported by branches of fruit and flowers, with birds; the domical cover, in form of an imperial crown, consists of a circlet of 14 fleurs-de-lys, each alternately forming the base of the arched ribs which sustain the terminal fleur-de-lys, the whole resting on feet formed of eagles with outspread wings. French work. Height, $9\frac{1}{4}$ in.; diameter of base, $4\frac{3}{4}$ in. EARL OF CHESTERFIELD.

No. 7,845. Celestial globe, resting on a rich stand, terminating in four dragons' claws, all of gilt metal. The legs are enriched with fruit festoons, and have dragons' wings and lions' heads above. The frame sustaining the horizon is ornamented with open work, and on the circular orb on which it rests is engraved the imperial double-headed eagle, crowned. On a cartouche on the globe is the following inscription:

"Elaborat Georgius Roll et Johannes Reinhold in augusta anno Domini 1584."

German work. Height, $16\frac{1}{2}$ in.; diameter of globe, $7\frac{1}{2}$ in. ROBERT GOFF, ESQ.

No. 7,846. Pair of scales in chiselled steel and gilt metal. This beautiful and delicate piece of work consists of a slender gilt stem, about 15 inches high, rising from a circular base representing rugged ground, on which a child sleeps resting on a skull. The stem is supported on the shoulders of a

male figure in the German costume of the latter part of the 16th century, and is composed of various caryatid figures and masks rising one above another; it carries a hinged cross-beam similarly ornamented, from which hangs a slender perforated steel ornament, about 5½ in. long, of admirable workmanship. This open-work pendant supports the scales and is the most remarkable part of the whole object: it consists of a very thin plate of steel carved into grotesque figures and open scrolls, and is delicately engraved on both sides. The index of the beam also rises from similar minute pierced work. Augsburg work, about 1560. Engraved in Waring's "Art Treasures of the United Kingdom."

REV. W. SNEYD.

No. 7,847. Lantern of gilt-metal open-work, pentagonal in plan, with glass sides; wreaths of foliage, terminated by flowers in porcelain, ornament the angles and the crown. French 17th century work. Height, 6 in.

REV. MONTAGUE TAYLOR.

No. 7,848. Frame in silver repoussé, richly ornamented with festoons of fruit and flowers interspersed with amorini; at the top within a cartouche is a shield, with the cipher of King Charles II. English work, circa 1670. Height, 6 ft. 11 in.; width, 4 ft. 2 in.

HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 7,849. Frame overlaid with repoussé silver, enamelled. containing a painting on panel of the Virgin and Child, of the type usual in the Greek Church, profusely enriched with gilding; round the head is a glory in relief, jewelled and ornamented with filigree work, enclosing green and blue enamel. The frame has also riveted to its surface three small circular medallions with sacred monograms on blue enamelled ground, and four studs of various coloured enamel. Greek work. Height, 6¼ in.; width, 5½ in.

HON. R. CURZON, jun.

No. 7,850. Silver-gilt medal, with the arms of the cantons of Switzerland forming a border on each side; on the obverse a cross inscribed:

"Si Deus nobiscum, quis contra nos?"

R, a hand holding a scroll. Diameter, 3 in.

J. W. BRETT, ESQ.

Nos. 7,851 & 7,852. Pair of silver-gilt horses, prancing and resting on their hind legs; the heads take off at the neck. Height, with pedestal, 8 in. J. W. BRETT, ESQ.

No. 7,853. Hour-glass, mounted in gilt metal, the surface richly chased, and a dial with a moveable rayed pointer engraved at top and bottom. Italian, 16th century. Height, 3¼ in. G. FIELD, ESQ.

Nos. 7,854 & 7,855. Pair of ormolu candlesticks, enamelled in white and bleu du roi, and enriched with wreaths, festoons and scroll ornament of delicate workmanship; three oval medallions are inserted in the base, painted in camaieu with subjects in each of a seated nymph and cupid; between these cameos are lozenges, with a crowned lion rampant in gold on a blue enamelled ground, perhaps intended for a crest or shield of arms. French work, latter half of 18th century. Height, 9¾ in. GEORGE FIELD, ESQ.

No. 7,856. Silver-gilt ewer, encased in filigree, jewelled with rubies, emeralds, and diamonds; the interior of the cover has an enamelled rosette in the centre, set with a pearl; a moveable piece, ornamented with a wheel-pattern similarly enamelled in vivid colours, is fitted into the neck of the ewer. This ewer was brought from Constantinople by the late Lord Elgin. Hungarian work. Height, 9½ in. EARL OF ELGIN.

No. 7,857. Gold goblet, the sides rudely repoussé with a representation of a human head; on one side the full face, on the other the profile, on the third the back. This cup is of pure gold; it was brought from Mexico, and was purchased at Cadiz by Edward Earl of Orford; it is stated to have belonged to Montezuma. There can be little doubt that the work is of ancient Mexican origin (described in Robertson's History of America, vol. ii., p. 479). Height, 4⅛ in.; diameter of lip, 3¼ in.; weight, 5 oz. 12 dwt. EARL AMHERST.

No. 7,858. Gold goblet; the surface stamped with a quadrangular checquered pattern alternately raised and depressed; round the base is a row of circular depressions, and a similar pattern round the lip. Native Peruvian work. Height, 4 in.; diameter of lip, 3⅝ in. LOUIS HUTH, ESQ.

Nos. 7,859 & 7,860. Pair of vases in polished dark red porphyry, mounted in ormolu; the handles are ornamented with a foliated pattern, terminating in graceful scrolls and sprays of laurel leaves. The metal-work is of highly finished workmanship, and most elegant design. French, period of Louis XV. Height 15 in. LORD WILLOUGHBY DE ERESBY.

No. 7,861. Vase and cover in dark red porphyry, mounted in ormolu of admirable workmanship. The vase and cover plated with metal ornament between the flutings. The ormolu handles terminate in sphynxes; the top is finished with a pine-apple ornament. French, period of Louis XV. Height, 1 ft. 8 in. HER MAJESTY THE QUEEN.

Nos. 7,862 & 7,863. Pair of vases and covers in polished

red granite, urn-shaped, with satyr-mask at the sides; the horns twisted back, so as to form the handles. French. 18th century. Height, 14½ in.

LORD WILLOUGHBY DE ERESBY.

Nos. 7,864 & 7,865. Pair of vases in serpentine of greenish-gray colour, mounted in ormolu; at the sides are female masks, from which depend laurel-leaf festoons; the handles formed of figures of amorini, terminating in fishes' tails, and leaning over the lips of the vases. Height, 13 in.

HER MAJESTY THE QUEEN.

No. 7,866 & 7,867. Pair of candelabra, each supported by a bronze female figure of a nymph, either by or after Clodion; similar in design to the figures in the terra cotta groups Nos. 9 & 10, belonging to Mr. Feild; each figure rests on circular grey marble pedestals ormolu-mounted, and holds aloft a branch carrying three sockets for lights, gracefully twined with vine leaves and tendrils. French, period of Louis XVI. Height, 3 ft. 1 in. HER MAJESTY THE QUEEN.

No. 7,868. Candelabrum in ormolu, for five lights; the four supports are in the form of goats' feet, terminating in leaf-work above and hung with drapery, the top is finished by an ornament in form of an ear of maize rising from the leaves; the whole rests on a quadrangular slab of *rosso antico*. Height, 3 ft. 1 in. HER MAJESTY THE QUEEN.

Nos. 7,869 & 7,870. Pair of openwork vases, in ivory and ormolu, of most delicate and highly-finished workmanship; the interspaces of the slender ivory ribs filled with elegant ormolu floriated patterns; the handles terminate in female heads, and have above them exquisitely wrought ivy wreaths in ormolu; the terminal ornament, of the same material represents a twisted rose spray. French work; believed to have been made for Queen Marie Antoinette. Height, 16 in. GEORGE FIELD, ESQ.

No. 7,871. Small ebony altar-piece, inlaid with relievo plaques of metal-gilt and painted; bronze pilasters support the pediment, and ornaments of cherub heads are affixed above them and on the front of drawer at the base. The centre plaque represents the entombment; the circular one, at top, St. Michael trampling on the dragon; the others, Christ bearing his cross, and the Veronica, and below two angels displaying the "Vernicle;" those on the wings are the Virgin and Child, and the Saviour holding the "Mund" mounted with the cross, and his right raised in the act of benediction according to the Latin rite. Flemish, latter part of 16th century work. Height, 15½ in.

MESSRS. HUNT & ROSKELL.

No. 7,872. Gold pectoral cross, enamelled, having the figure of the Saviour on one side in white, with gouts of ruby enamel; on the other the emblems of the Passion. The following inscription in enamelled letters surrounds the cross:—

+ CHRISTUS + PER CRUCEM + INIMICOS + CRUCIS + DEVICIT.

The cross opens, and contains relics. English (?) work, probably latter part of 16th century. Length, 3 in.

HIS EMINENCE CARDINAL WISEMAN.

No. 7,873. Gold pectoral cross, enamelled and jewelled, having on one side the figure of the Saviour in white enamel, and various relics secured under crystals; on the other, in chased gold, the Blessed Virgin beneath a canopy supported by angels, and a small enamel of a saint bearing the crucifix. Probably German work. Length, including ornament at top, 6 in.

HIS EMINENCE CARDINAL WISEMAN.

No. 7,874. Crystal incense-boat, mounted in silver-gilt with therm-handled spoon; the ends of the vessel are finished with lions' heads, and on the border is inscribed:—

"Dirigatur sicut incensum oratio mea." (Psal. 1. 4. 0.)

The body, cover, and stem have convex flutings, mounted with a guilloche border and set with stones; the foot is quatre-foil. Italian; about 1540–50. Height, 5 in.; length, 7 in. MESSRS. FARRER.

No. 7,875. Octagonal box, formed of plaques of carved amber, with a narrow silver-gilt mounting round the base, and a silver-gilt screw top. The surface is elaborately and delicately carved in relief, with strap-work ornament, masks, fruit, and amorini. In the centre of each side is a female allegorical figure, with the title in raised letters beneath. Latter part of 16th century. Height, 10 in.; diameter, $5\frac{1}{2}$ in. HER MAJESTY THE QUEEN.

No. 7,876. Tall jewelled vase encrusted with mother-of-pearl and precious stones, seed pearls, and beads or grains of enamel and glass. The material of the vase is concealed by its rich incrustations, but it seems to be of wood; there is a gilt metal rim round the base; three narrow bands of metal round the drum, and an expanded lip of the same material. The surface is enriched with a mosaic of precious stones, presenting the most brilliant appearance; among the gems are garnets, amethysts, opals, plasma, turquoise, avanturine, cornelian, onyx, and lapis lazuli; red coral is also used to represent the pendant fruit of a tree. The pattern is apparently of oriental design, and con-

sists of rock-work and trees with butterflies, a dragon fly, and birds; all these are represented by various coloured precious stones, the leaves of the trees in gold, and those of the plants made out in various coloured minute dots and beads of enamel. Round the shoulder of the vase is a beading of twenty-nine oval agates set round with small pearls, and having a facetted garnet between each. Round the neck is a belt of small carnelians, turquoises, and pearls; and it may be worth noticing that the red cement in the vacant socket from which one of these carnelians has fallen retains an impression which shows that the stone was an intaglio of so called Persepolitan work, and had been fixed with the engraving (a rude representation of an ostrich) downwards. This splendid and most remarkable vase is evidently of Chinese workmanship. The companion vase is extant, in the possession of — Marker, Esq., of Devonshire. E. A. SANFORD, ESQ.

No. 7,877. Tazza in alabaster, with raised centre containing a glass medallion, painted with a bird and flowers in gold and colours; round it is a graceful pattern in gold; a scroll of conventional foliage, birds, &c. runs round the edge of the tazza. Italian, 16th century work. Diameter, $7\frac{3}{4}$ in. REV. W. SNEYD.

No. 7,878. Backgammon and draught-board in ebony, enriched with engraved ivory inlay representing grotesque monsters, hunting subjects, battle pieces, &c. The hinges and lock, of gilt iron, are chased with foliated patterns. Flemish or German work about 1550. Square, $16\frac{1}{2}$ in. W. H. FORMAN, ESQ.

No. 7,879. Square box, in old golden lacquer, richly ornamented with bamboo pattern and flowers in dull gold. Japanese. Height, $7\frac{1}{2}$ in.; width, 8 in.; length, $10\frac{1}{2}$ in. MESSRS. FARRER.

No. 7,880. Box, in form of a tortoise, in lacquered wood, powdered with gold. Japanese work. Length, 5 in. MESSRS. FARRER.

No. 7,881. Square box, of similar material, with raised gilt flowers. Japanese work. Height, $3\frac{1}{4}$ in. W. MASKELL, ESQ.

No. 7,882 to 7,885. Four mosaic pictures, (1), "the Tomb of Cecilia Metella;" (2), "Tivoli;" (3), "a Tiger;" (4), "a Cat and Dog;" by Aquati, a celebrated worker in mosaics at Rome in the early part of the present century. JAMES WHATMAN, ESQ.

No. 7,886 to 7,889. The four doves from the Museum of the Capitol, a mosaic in artificial stone.

JAMES WHATMAN, ESQ.

No. 7,890. Portion of an antique mosaic pavement, representing in colours the colossal head of a river god; found near Rome, outside the Porta Ostia. 2 ft. 3 in. square.

LORD KINNAIRD.

Original Drawings.

No. 7,891. Original drawing in pen and brown, by Perino del Vaga; design for a covered flat vase or tazza, of most graceful form, raised on a foot formed of sea-monsters and supported on the backs of four winged amorini. The handles are formed each of two dolphins. Size of paper, 15 in. by 6¼ in. REV. DR. WELLESLY.

No. 7,892. Drawing in pen and bistre, tinted, by Parmegiano; design for a ceiling coffered and enriched with medallions containing figures. Size, 8 in. by 11¾ in.

No. 7,893. Drawing in bistre; design for the angle of a ceiling, with bold mouldings enriched by nude figures and enclosing cartouches of figure subjects. By Parmegiano. Size, 9 in. by 12½ in.

No. 7,894. Drawing, by Perino del Vaga; design for an altar-piece in three compartments; the centre contains the Holy Family and a king kneeling in adoration; on the left side a figure of St. Peter; on the right St. Paul. Size, 10 in. by 16½ in.

No. 7,895. Original design by Jacopo Sansovino; representing the decorations of the façade of the Church of Santa Maria del Fiore, Florence, on the occasion of the visit of Pope Leo X., in 1514. DUKE OF HAMILTON.

No. 7,896. Drawing ascribed to Bramante; architectural design representing a façade divided into five compartments by pilasters elaborately ornamented; the compartments are occupied by drawings of architectural subjects in perspective, the whole surface is elaborately decorated with scroll-arabesques, masks, &c. This interesting drawing is evidently a design for the carved wooden stalls of a church, decorated with intarsia work. Size, 12½ in. by 19¼ in.

No. 7,897. Large hemispherical bowl and cover in polished steatite, mounted in enamelled silver; the expanded foot and stem, also the cover, and the four hinged bands that unite the lower mounts to the rim, are covered with delicate scrolls in corded filigree, having cloisons for blue, green, and purple enamel; the base, stem, and cover are studded with rows of prominent beads of white enamel;

the cover is surmounted by a piece of clouded onyx, cut into an octagon form, polished, and mounted in filigree; old oriental work, probably Armenian. Height, 7 in.; diameter 5½ in. T. G. SAMBROOKE, ESQ.

Pottery.

No. 7,898. Antique Greek Vase; an "oenochoe" of the later period of the manufacture; of the most exquisitely-beautiful design and delicate execution; ground black, figures red, with small gilt studs on the head-dresses, girdles, the horns of the lyre, &c. This vase is remarkable for having painted on it a representation of a camel, in which respect it is believed to be unique. The camel is two-humped, and its rider is seated sideways on an oriental saddle between the humps. It is known as the Beckford Vase. Height, 9 in.

DUKE OF HAMILTON.

No. 7,899. Oviform earthenware vase, coated inside and out with a rich dark blue glaze, painted with belts of ornament in a greenish yellow lustre colour; the central belt consists of ornamental Arabic writing, intermixed with scroll pattern. The inscription has been read by Mr. Stanley Poole as follows:—

"To our Lord the conquering king, warring for the faith . .
Mueiyad el Mansoor may his glory endure."

The other belts are filled with leaf scrolls and arabesque patterns.

This vase and the next were brought by their present owner from Trapani in Sicily. They are ancient ware, perhaps about 14th century, and of Saracenic manufacture. Height, 15½ in.; diameter, 11 in. E. FALKENER, ESQ.

No. 7,900. Pear-shaped vase of similar character to the preceding, with dark blue ground painted in greenish brown lustre; round the neck is a row of small birds, with branches between; on the body are six large cranes (?) with expanded wings, and leaf scrolls between; above and below are borders of ornamental Arabic writing containing one word frequently repeated. Height, 15 in.; diameter, 11½ in.

E. FALKENER, ESQ.

No. 7,901. Small oviform porcelain vase, with silver-gilt cover, painted in the Italian style of the latter half of the 16th century, with medallions filled with amorini subjects. The painting is obviously the work of a good artist; the designs are graceful, the colouring extremely rich, and the handling free; the three medallions occupy the sides of the vase and are surrounded by salmon-coloured borders, united by draped amorini heads; gilding is freely used throughout; the body of the porcelain is bluish white, the glaze very thick, and altogether it presents some resemblance to the

porcelain lately discovered to have been made in Florence by, or under the patronage of, Francesco de Medici about the year 1585. Of this latter porcelain the museum contains three specimens (Register Nos. 5,759–60 and 7,700). This little vase is wholly covered with rich painting, the figures in proper colours, and the whole heightened with gold; the silver-gilt cover is slightly arched in the centre, and is composed of overlapping leaf-shaped ornaments in repoussé work, supported by a plain circular rim; the whole surmounted by a finial of similar work, somewhat in the form of a Tudor rose. Height of vase, $2\frac{7}{8}$ in.; diameter, $3\frac{1}{8}$ in.; height of cover, $1\frac{1}{4}$ in. EARL OF STAMFORD AND WARRINGTON.

No. 7,902. Small porcelain vase of nearly similar size, form, and mounting, painted with four oval medallions containing female portrait busts in profile on dark ground; the medallions bordered with gold and united by draped amorini heads; the interspaces filled with a minute floral pattern in purplish red, grounded with gold; the painting is Italian in style, and appears to be of the 17th century; the porcelain is less heavy and bluish than the preceding vase, the glaze much thinner and more opaque; the gilding more perfect; but the general similarity of these vases in size, form, painting, and in the peculiar pattern of the silver-gilt tops, leads to the supposition that they were made as companions, or at least one in imitation of the other, with but little interval of date between them. This vase has a silver-gilt scalloped edging round its base; the finial of the cover is lost; otherwise the cover resembles that of the preceding number, but is somewhat more arched and has a third row of imbricated leaf ornament. Height, $2\frac{7}{8}$ in.; diameter, $2\frac{7}{8}$ in. See further notice of these vases, p. 737.
HER MAJESTY THE QUEEN.

No. 7,903. Oviform ewer, with tall handle and twisted scroll lip, in black glazed earthenware; gilt and painted with roses in colours; in front is a gilt shield of arms with mantling. Height, $11\frac{1}{2}$ in. FELIX SLADE, ESQ.

No. 7,904. Ewer, with scroll handle, in brown glazed faience of Avignon (?); the body of the ewer has ornaments in relief, and the handle is attached to it by long spiral coils. 16th century. Height, $9\frac{1}{4}$ in. FELIX SLADE, ESQ.

No. 7,905. Oviform ewer, with a flat expanded and somewhat reflexed lip; blue glazed Nevers' ware, rudely painted with flowers in white and yellow. 17th century. Height, $8\frac{1}{2}$ in. FELIX SLADE, ESQ.

No. 7,906. Ewer in the form of a parrot painted in brilliant colours; the top of the head unscrews; the handle

represents a folded riband, attached to the neck by a collar. The mark of the pottery is a large H. Height, 11 in.

DUKE OF HAMILTON.

No. 7,907. Tankard in black unglazed earthenware, mounted in pewter; round the drum is a procession of dancing figures with two pipers, in relief; under one group is a monogram HP; beneath a small cross; on the cover are the initials M.C.N. Flemish, 17th century. Height, to top of purchase, $9\frac{1}{4}$ in.; greatest diameter, $3\frac{1}{2}$ in.

A. W. FRANKS, ESQ.

No. 7,908. Large green Sèvres porcelain vase mounted in ormolu; the metal handles rise with a lofty curve springing from grotesque masks, and are finished with bold leaf-work; a belt of ormolu with tasselled pattern encircles the vase; the top is wholly metal, and is crowned by a large pine-apple ornament. Height, 4 ft. 3 in. MESSRS. FARRER.

No. 7,909. Chinese porcelain vase, mounted in ormolu; the ground celadon, with slightly raised white pattern (the *pyrus japponica*), the ormolu handles formed of foliated scrolls of very bold design. Height, 1 ft. 11 in.

HER MAJESTY THE QUEEN.

Nos. 7,910 & 7,911. Pair of old Japanese porcelain beakers, dark blue ground, with slightly raised white pattern of foliage and flowers, mounted in ormolu scroll-work of the time of Louis XIV. Height, $8\frac{1}{2}$ in.; diameter, 8 in.

T. G. SAMBROOKE, ESQ.

No. 7,912. Oviform two-handled vase and cover, of white and green glazed earthenware, Faïence de Rouen; the sides painted with classical landscapes. Total height, 17 in.

LORD WILLOUGHBY DE ERESBY.

MISCELLANEOUS.

By REV. JAMES BECK, M.A.

No. 7,913. Open-work carving in horn, probably a plaque from a book-cover. The centre panel is an interlaced pattern of graceful foliated design, and round it is a fret ornament. 11th or 12th century work. Height, $4\frac{3}{4}$ in.; width, $3\frac{3}{8}$ in.

REV. W. SNEYD.

No. 7,914. Gold crucifix, ring, and string of amber and jet beads, found in a coffin on the site of Rusper Priory, near Horsham.

In making some alterations in 1840 to the foundations of a dwelling house situate on the site of Rusper Priory, Sussex, a stout oak coffin was discovered very much decayed, the lid and bottom very nearly pressed together. On a careful search of the muddy deposit at the bottom of

the coffin, some human bones were discovered; a small gold ring set with stones, with the finger bone on which it was worn; a gold crucifix, about twenty-six amber and jet beads; a silver brooch, so much oxidized that it fell to pieces; and the remains of what had once been a gilded staff. It was, however, so completely decomposed that only a black line of decayed matter remained, with the particles of gold leaf about it. It has been suggested that this coffin must have contained the body of the prioress, and that this was her official staff. R. H. HURST, ESQ.

No. 7,915. Gibecière, or hawking pouch, lure, and gloves. The pouch is beautifully embroidered, and attached to a mount of silver-gilt, delicately enriched with enamelled flowers and blackberries; the lure was originally furnished with tufts of feathers, so as to represent a pair of wings; the gloves are richly embroidered. The design both of the embroidery and the enamelled ornament presents a branching pattern, formed of the blackberry in fruit, and the misletoe, possibly with some symbolical intention, or appropriate to the autumnal season in which the diversion of falconry was most in vogue. The date of these costly and picturesque appliances of ancient field sports may be assigned to the later years of the 16th century. They have been preserved at Wroxton Abbey, Oxfordshire, as family relics. The gibecière, or hawking pouch, is very curiously formed, with numberless little receptacles for the jesses, the lunes, and tyrets, the hood, creance, the bewits, and the sonorous bells of Milan and Dordrecht, with the other requisites formerly used in falconry. These objects are in the most perfect preservation, and have been most admirably portrayed by Mr. Henry Shaw in the "Catalogue of Antiquities," exhibited at Edinburgh, 1856, p. 158. Similar pouches appear in the representation of James VI. (King of Scots) with his attendants, engaged in hawking, given in the "Jewell for Gentrie," 1614, and copied in Strutt's "Horda," vol. iii., pl. xix. (Extracted from the "Catalogue of Antiquities exhibited at Edinburgh, 1856.")

THE BARONESS NORTH.

No. 7,916. Matrix of the seal of Thomas de Rokeby, of silver, circular diam. 1 inch; device, an escutcheon of the arms of Rokeby, a chevron between three rooks; legend (in black letter) SIGILLUM: THOME: DE ROKEBY. This may have been the seal of Sir Thomas de Rokeby, of Rokeby and Mortham, Yorkshire, temp. Edw. III: he was distinguished at the battle of Neville's Cross in 1346.

EDMUND WATERTON, ESQ.

No. 7,917. Matrix of the seal of Simon Covellt, circular

diam. $1\frac{1}{16}$ inch; device, an escutcheon couché, charged with three crescents and a mullet in nombril point, and ensigned with a helm; crest, a crescent; legend on a scroll (in black letter), S: SIMONIS COVELLT. The design appears to be Flemish of the latter part of the 15th century.

EDMUND WATERTON, ESQ.

No. 7,918. Silver box in the form of an egg, of exquisitely pierced work, representing birds and scrolls, lined throughout with silver, and opening in the middle. It was intended to hold the "bezoar" stone, a substance found chiefly in the intestines of land animals, and which was supposed to be an antidote to poisons, epilepsy, and almost all diseases. Those which were most esteemed came from the east, and the most highly valued of these were obtained from the stomach of the *Capra Ægagrus*, or wild goat of Persia. Early 16th century. $2\frac{1}{4}$ in. high; 2 in. wide. MISS LEVETT.

No. 7,919. A similar silver box for holding the bezoar stone, formerly the property of Horace Walpole. Early 16th century. $2\frac{1}{2}$ in. high; $2\frac{1}{4}$ in. wide. J. RAINEY, ESQ.

No. 7,920. Pendent jewel, probably a reliquary, representing our Saviour tied to the pillar. The figure is sculptured in completely full relief out of a piece of sardonyx, and the gold pillar is an elaborate piece of enamelled work, jewelled with diamonds, rubies, and turquoise, with a pendent drop of three pearls. This exquisitely beautiful bijou is evidently the work of the same excellent artist as the cover of the little Book of Hours belonging to Lady Waldegrave (see *ante*, No. 7,769.) 3 in. long. EARL OF STAMFORD AND WARRINGTON.

No. 7,921. Double knife sheath in cuir bouilli, with chain mail belt for suspension from the waist, from the Telemarken. This sort of chain mail is still called "brynja" by the Norwegian peasants. Length of sheath and handle, $9\frac{1}{2}$ in. EDWARD CHARLTON, ESQ., M.D.

No. 7,922. Peg tankard presented to the Ashmolean Museum by Sir Christopher Pegge. It was originally purchased by Mr. Rhodes of Yarmouth, and given to Dr. Pegge, the grandfather of Sir Christopher. It is made of maple wood. It holds about $2\frac{1}{2}$ pints, and has inside 4 divisions by pegs holding somewhat more than half a pint between each, though not divided exactly in equal portions. The cup is of Danish manufacture, as may be inferred from the inscriptions, one encircling the lower part of the vessel, the other on the lid. The cover is boldly carved with Abraham and the three angels; the inscription is in capitals:—OC · HERREN · AABABADIS · ABRAHAM · IMAMRE LYND · DER · HANSAD · VID · SIN · PAF · LV., meaning, "*Et*

Dominus revelatus est Abrahamo in querceto" "*Mamre cum sederet ad tentorium suum.*" The handle is decorated with foliage, with a sort of scroll head at bottom. The body of the cup represents the visit of the Queen of Sheba to Solomon,—K · SALLEMON · STOL. Samson and the lion,—SAMSON · OC · LOVEN. Absalom hanging by his hair to a tree and pierced by the lance of Joab,—ABSOLON · OC · IOAB. David playing on the harp,—DAVID · SADI. The next is Jacob asleep, with angels descending the ladder; he has a girdle and pouch,—IACOB · DRŒM. Abraham offering up Isaac, and a ram caught by his horns,—ABRAHAM.

Beneath the inscriptions is a wreath of foliage; it seems to be of the 16th century. THE ASHMOLEAN MUSEUM.

KNIVES AND FORKS, AND DOMESTIC IMPLEMENTS.

By W. CHAFFERS.

Nos. 7,923 & 7,924. Pair of girdle knives, the handles inlaid with pieces of amber, under which are gold ornaments, and the name of "Anne Marse, 1638," the steel ferrules inlaid with silver. LADY FELLOWS.

No. 7,925. A silver-gilt folding fork and spoon combined, with ornamental patterns on the stem and appliqué cherubs' heads, Cupids, and a small group in full relief, in front of the stem, of St. George on horseback transfixing the dragon; pierced scroll pommel surmounted by a kneeling figure with with a lamb by his side; on the back of the bowl is a winged terminal figure holding a shield. Said to have belonged to Charles I. SIR T. W. HOLBURNE, BART.

No. 7,926. A large trencher knife, carver and fork, the handles are of transparent yellow amber, with an ivory trefoil pommel and two bands of ivory at each end, in which are inserted medallions of bas-reliefs, and gold figures of men and women in the costume of the 17th century covered by thin films of amber. The trencher blade is damascened with gold, and is a thin, flat, broad piece of steel, not sharpened at the edges for cutting, but merely for the purpose of removing the trenches or slices of bread from the carver to his guest when he had placed the meat upon it. It is 3 in. wide near the handle, increasing to $4\frac{1}{2}$ in., and 18 in. long, with the handle it measures $24\frac{1}{2}$ in. The knife is 17 in. and the fork 14 in. long. (Engraved in Fairholt's "Miscellanea Graphica.") From the Debruge collection. LORD LONDESBOROUGH.

No. 7,927. Silver-gilt fork with two prongs; on the top is the grotesque figure of a man with a hood and asses' ears holding a saw, which by means of pivots at the thighs and

knees he moves up and down, giving the action of a man sawing. Circa 1620. LORD LONDESBOROUGH.

No. 7,928. Knife and fork, with carved ivory handles of male and female figures in costume of the reign of Charles the Second, one holding a hawk on his fist, the other a fan. 17th century. Length, 8½ in. LORD LONDESBOROUGH.

No. 7,929. Knife and fork, with silver handles finely engraved with figures of Faith, Hope, Charity, and Justice, and scriptural subjects, open-work pommels. 17th century. LORD LONDESBOROUGH.

No. 7,930. Knife and fork, ivory handles carved with heads, and scrolls on the pommels. 17th century. LORD LONDESBOROUGH.

No. 7,931. Knife and fork, with silver handles, figures of Mars and Venus, in a fish-skin case tipped with silver, which contains also a silver pencil-holder. 18th century. W. H. FORMAN, ESQ.

No. 7,932. Knife and fork, with enamelled scroll handles, open pommels, in a fish-skin case, with loops to suspend it from the girdle. 17th century. W. H. FORMAN, ESQ.

No. 7,933. Small knife and fork, the handles ornamented with enamelled flowers, birds, and portraits of Charles I. and Henrietta Maria, in a silk case. W. H. FORMAN, ESQ.

No. 7,934. Silver bodkin, with a hand holding a heart, inscribed,—

"Vertu passeth riches."

DR. CHARLTON.

No. 7,935. Oriental knife, engraved brass handle and case. DR. CHARLTON.

No. 7,936. Knife and fork, with enamelled flower handles. 17th century. W. H. FORMAN, ESQ.

No. 7,937. Knife and case of silver, with blue enamel ground, shield of arms, and portraits. W. H. FORMAN, ESQ.

No. 7,938. Knife and fork, with slender silver handles, nielloed flowers. 17th century. W. H. FORMAN, ESQ.

No. 7,939. Two-pronged fork, with carved ivory handle of a group of three boys, with wreaths of flowers. 17th century. W. H. FORMAN, ESQ.

No. 7,940. Knife and fork, ivory handles, of two children holding drapery over their shoulders. 17th century. W. H. FORMAN, ESQ.

No. 7,941. Horn-handled knife and fork, inlaid with silver; the back of the blade is pierced with scrolls, and a lion in a frame. S. ADDINGTON, ESQ.

No. 7,942. Pair of steel scissors in a sheath, with chased and gilt emblems, musical instruments, birds, arms, &c. W. H. FORMAN, ESQ.

No. 7,943. Triangular steel frame of a gibecière or purse, with a swivel at the top to suspend it from the girdle, finely chased with figures of Mars and Venus, masks, &c. 17th century. R. T. PRITCHETT, ESQ.

No. 7,944. Gilt metal tinder box, chased with scrolls, containing flint and steel. ASHMOLEAN MUSEUM.

No. 7,945. A pair of box wood nut-crackers, in form of a bearded human figure with a cap; the lever handle at the back, which opens the lower jaw in which the nut is placed, on it has a coat of arms of three stags' heads, and the date 1574. ASHMOLEAN MUSEUM.

No. 7,946. Nutcrackers, in carved boxwood. The upper part represents a pilgrim holding his hat for alms. German or Flemish work. Length, 9½ in. G. FIELD, ESQ.

SECTION 39.

ADDENDA.—PART II.

By R. H. S. SMITH, M.A.

Sculpture and Carving.

No. 7,996. Group, in white marble, of two amorini, one asleep, lying on a piece of drapery within a shallow oval vessel. French (?) work, 17th century. Length, 15 in. G. FIELD, ESQ.

No. 7,997. Relief in lithographic stone; minutely and delicately carved with the subject of the good Samaritan. Nuremberg, 17th century work. Length, 3⅝ in. by 2⅛ in. REV. W. SNEYD.

No. 7,998. Profile head, in relief, of Hercules (?) carved in *rosso antico*. Italian work. Size, 2⅜ in. by 1⅞ in. E. WATERTON, ESQ.

No. 7,999. Boxwood figure of St. Bartholomew holding a book, with the monogram of Albert Durer. Inscribed underneath are the words—"SANCTUS BATHOLOMEUS." 15th century. REV. G. W. BRAIKENRIDGE.

No. 8,000. Statuette of the Virgin and Child in pear wood, with a serpent beneath her feet, on an ebony pedestal ornamented with Boule work. Height, including pedestal, 14 in. J. W. BRETT, ESQ.

No. 8,001. Statuette in ebony of a blackamoor, on circular gilt pedestal. Italian (?) work. Height, including pedestal, 11 in. J. W. BRETT, ESQ.

No. 8,002. Carving in boxwood, in high relief; subject, Christ's Agony in the Garden. Length, 8 in.; height, 5 in. THE BISHOP OF EXETER.

No. 8,003. Statuette of the Virgin and Child, in carved oak, with traces of gilding on the edges of the drapery. English (?) work. Height, 5½ in. E. WATERTON, ESQ.

No. 8,004. Horn of an ibex or mountain goat, silver-mounted, carved all over with representations of Alpine scenery and hunting subjects, the chase of the bear, chamois, wolf, &c., mounted with a silver band round the centre, with supports for the horn in the shape of goats' feet; the cover is repoussé with a pattern of fruit, pecten shells, &c., and is surmounted by a figure of an ibex. German 17th century work. Length, along outside curve, 19 in.

W. H. FORMAN, ESQ.

No. 8,005. Tall cup and cover in rhinoceros horn, carved in full relief; around the drum is represented the subject of Meleager and Atalanta; the stem is surrounded by a group of four nymphs, and upon the base are amorini at play; round the cover are seated groups of nymphs, dogs, &c., and it is surmounted by a statuette of Apollo drawing an arrow from his quiver. Perhaps by the same hand as the ivory cup, No. 271. Flemish 17th century work. BARON LIONEL DE ROTHSCHILD, M.P.

No. 8,006. Tall cup, in carved boxwood, mounted on an elk's foot, sustained at the back by a figure in classical costume. The surface of the cup is carved in bands, with strap-work escutcheons, masks, fruit, &c., in relief. Flemish or German work. 16th century. Height, 18½ in.

A. JOSEPH, ESQ.

No. 8,007 to 8,010. Four carved ivory "rappoirs" (hence the word "rappee"), or snuff graters, with mythological subjects in relief. Flemish, 17th and 18th century work. Length, 7½ to 8½ in. R. T. PRITCHETT, ESQ.

No. 8,011. Similar grater in carved boxwood, the surface covered with various emblems of the shoe-making trade, dated at the top 1694, and inscribed

J. F. RICHER.

At the base is the date 1759, and M·CD·; inside are carved two high-heeled shoes on the last, and three fleurs-de-lys. Flemish work. Length, 9½ in.; greatest width, 2½ in.

R. T. PRITCHETT, ESQ.

No. 8,012. Powder horn in carved deer's horn; one side is left in the rough, on the other is a representation of the Trinity, the Father throned, bearing the body of the Saviour, and above, the Holy Spirit as a dove; around are

cherub heads, and at either side a small figure of an angel. Mounted in copper. German (?) 16th century work.

SIR W. LAWSON, BART.

No. 8,013. Circular powder-horn, in carved pear (?) wood, mounted in gilt metal. The carving represents a deer attacked by two hounds. German 17th century work. Diameter 5 in. C. S. BALE, ESQ.

No. 8,014. Oval box, in carved boxwood, mounted in gilt metal. The whole surface is carved with bold foliated arabesques in high relief. Length, 3 in.; width, 2 in.

W. DOUGLAS, ESQ.

No. 8,015. Comb, in carved line work, with squares of ornament composed of pieces of ivory laid on a silk ground. In the centre compartment, on one side, is a hand armed with an arrow, about to pierce a heart; on the other, a lover's knot. French, 16th century. Length, 7 in.; width, $4\frac{1}{2}$ in. P. H. HOWARD, ESQ., of Corby.

Nos. 8,016 & 8,017. Pair of plaques in gilt metal, profusely ornamented with carved red coral, enclosed in enamelled borders, the centre panel of one contains the crucifixion, with the emblems of the Passion, the other represents the Magnificat. Italian, late 17th century work. Height, 15 in.

THE HON. MRS. SCOTT MURRAY.

Carvings in Ivory.

No. 8,018. Situla or two-handled pail for holy water in carved ivory, encircled by two bands of figures divided by a narrow line of inscription.

It is impossible here to give in full detail the description of this elaborate piece of work. It has been described by Dr. J. Käntzeler, of Aix-la-Chapelle, and more completely by Prof. Westwood in the *Literary Gazette* (1860). The upper band of subjects, $2\frac{1}{2}$ in. deep, contains Christ washing the Disciples' feet, the Betrayal, Judas receiving the money, the Crucifixion, the Death of Judas, and the Soldiers at the Tomb. The lower band, of nearly the same width, contains the Visit to the Tomb, the Descent into Hell, Christ appearing to the two Marys, Christ appearing in the midst of the Eleven, the Incredulity of St. Thomas. Of these subjects the last three are doubtful. At top and bottom are narrow bands of closely written inscriptions; these are given in the notice above alluded to, and are believed to refer to Otho III. (987–1002). The sockets for the handle are formed of masks.

This curious vessel has the character of 10th century work. It was originally obtained at Aix-la-Chapelle. En-

graved in Mr. Scharf's Essay in the Manchester "Art Treasures." Height, 6¼ in.; diameter, 5 in.

G. ATTENBOROUGH, ESQ.

No. 8,019. Ivory carving, representing David playing before Saul, in the style of the 10th century; carved on the convex side of a piece of a large tooth. Length, 7¾ in.; width, 5½ in. W. H. FORMAN, ESQ.

No. 8,020. Small statuette in ivory, coloured, of St. George transfixing the dragon; on silver-gilt pedestal of contemporary work. The figure is in mail, but without a helmet, and has been originally painted in proper colours. The pedestal is triangular, having escutcheons of arms resting on the upper surface of each corner, and it is supported at each angle by an eagle perched on a branch and holding the letter E in its beak. This beautiful little statuette is the work of a Flemish or German artist about the close of the 15th century. (Vide Mr. Robinson's Catalogue of the Magniac Collection.) Height, 2⅝ in.; height of pedestal, 1 in. H. MAGNIAC, ESQ.

No. 8,021. Bust in ivory stained black; a male head of antique character; laurelled and wearing a richly decorated helmet, draped about the shoulders. Flemish (?), 17th century work. Height, including pedestal, 8½ in.

J. W. BRETT, ESQ.

No. 8,022. Carved ivory, the central portion of a triptych, in two compartments, the upper contains the crucifix with St. John and the Blessed Virgin, the lower the Blessed Virgin and Child throned beneath canopied arches with trefoils in the spandrels. English early 14th century work. Engraved in Vol. i. of the Trans. of London and Middlesex Archæological Society. Height, 3⅛ in.; width, 1¾ in.

REV. T. HUGO.

Bronzes.

No. 8,023. Statuette of the Antinous of the capitol. Italian. Height, 11½ in. REV. MONTAGUE TAYLOR.

No. 8,024. Statuette of Hercules; a small nude figure in violent action, the right hand grasping a portion of a club(?). Italian, 16th century. W. ANGERSTEIN, ESQ., M.P.

No. 8,025. Inkstand and cover, a circular vase, supported on a tripod stand, formed of three winged sea-monsters, with satyr heads; at the junction of their wings are shields of arms; the cover is surmounted by a graceful statuette of an amorino playing a pipe. This beautiful bronze is of Italian cinque-cento work. Total height, 11¾ in.

S. ADDINGTON, ESQ.

Nos. 8,026 & 8,027. Pair of life-size female busts; copies or imitations of the antique. Italian 18th century work. Height, with pedestal, 19 in. J. W. BRETT, ESQ.

No. 8,028. Relievo plaque, upright, the top rounded; subject, the Offering of the Magi. Italian 16th cent. work. Height, 4 in.; width, $2\frac{3}{4}$ in. C. D. E. FORTNUM, ESQ.

No. 8,029. Relievo plaque of similar form; subject, the Presentation in the Temple. Italian, beginning of the 16th century. Height, 4 in.; width, $2\frac{1}{2}$ in.

C. D. E. FORTNUM, ESQ.

ADDENDA TO SECTION 5.

By R. H. S. SMITH, M.A.

No. 8,030. Gold fibula, of the form sometimes called "ring-money" similar to those described under Nos. 864–5–6. The arched portion deeply grooved longitudinally, with cross striæ towards the ends, and a band of ornament composed of thin diagonal lines. The round terminal disks flat, in this specimen they have been bent backwards accidentally (?) Found near Belfast in 1850. Width across the disks, $1\frac{1}{2}$ in. R. H. BRACKSTONE, ESQ.

No. 8,031. Gold fibula of similar form; with grooved ornament and flat disks as before. Found with the preceding. Width, $1\frac{3}{8}$ in. R. H. BRACKSTONE, ESQ.

No. 8,032. Gold fibula (?) grooved and engraved as before without the disks, perhaps an unfinished fibula. Found with the preceding. Greatest diameter, $\frac{5}{8}$ in.

R. H. BRACKSTONE, ESQ.

No. 8,033. Gold penannular object, possibly an unfinished fibula, plain, the ends tapered. Greatest diameter, $\frac{9}{16}$ in. Found (1851) at Lake Ballinderry, co. of Westmeath.

R. H. BRACKSTONE, ESQ.

No. 8,034. Bronze fibula, ring formed, somewhat flatted; the expanded portion occupying nearly half the diameter, and having two angular and two round sockets for glass or other inlay. The surface, now much injured, has been ornamented with interlaced patterns. The moveable pin has been detached and rudely replaced. Portions of the surface seem to have been tinned. Ancient Irish work. Locality where found, unknown. Diameter, $2\frac{1}{4}$ in.; length of pin, $2\frac{1}{2}$ in. R. H. BRACKSTONE, ESQ.

No. 8,035. Bronze fibula of somewhat similar form. The ring flattened and expanded into a trefoil-shaped ornament, with stamped diaper in the hollow portions; the centre having a socket for a boss of enamel, amber, or other inlay. The pin is rudely joined. Found about 1849 in a rath in

the parish of Skryne near Tara, co. Meath. Ancient Irish work. Diameter, 2 in.; length of pin, $3\frac{3}{4}$ in.

R. H. BRACKSTONE, ESQ.

No. 8,036. Bronze fibula of similar form; the expanded portion occupying about half the diameter of the ring. The ornament wholly defaced. Found (1851) near Orriter, co. Derry. Diameter, $1\frac{1}{2}$ in.; length of pin, 2 in.

R. H. BRACKSTONE, ESQ.

No. 8,037. Bronze fibula, ring formed, slightly expanded and flatted for about one-third diameter, without surface ornament, the pin long and slender. Found near Athlone. Diameter, 1 in.; length of pin, $4\frac{1}{4}$ in. R. H. BRACKSTONE, ESQ.

No. 8,038. Bronze fibula, penannular, having angular projections next the expanded portions, which is flattened, and chiselled with a peculiar angular pattern; the head of the pin is wide, and where it traverses the ring of the brooch, chiselled with a zigzag ornament. Found 1852, near the Navan Rath, near Armagh. Diameter, $2\frac{1}{4}$ in; length of pin, 4 in. R. H. BRACKSTONE, ESQ.

No. 8,039. Bronze fibula of similar form, but without ornament on the expanded portion; the moveable head of the long and slender pin is a complete ring, which seems to have been soldered at the joining. Irish work, locality where found unknown. Diameter, $2\frac{1}{2}$ in.; length of pin, $6\frac{1}{4}$ in. R. H. BRACKSTONE, ESQ.

No. 8,040. Bronze fibula of similar form, of very rude work; the head of the pin flattened, and merely bent round the brooch. Irish work, locality where found unknown. Diameter, $2\frac{1}{2}$ in.; length of pin (imperfect), $2\frac{1}{4}$ in.

No. 8,041. Bronze fibula, the ring small and now unclosed; rude bosses ornament the expanded portion, the pin long and rudely curved over the brooch. Irish work, locality where found unknown. Diameter, 1 in.; length of pin, 5 in. R. H. BRACKSTONE, ESQ.

No. 8,042. Bronze fibula, penannular, the round portion transversely grooved, the remainder about one third diameter ornamented with projections angular, chiselled and having depressions, probably to contain enamel. The pin long and slender. Ancient Irish work. Found, 1852, at Clonfert, co. Galway. Diameter, $1\frac{1}{2}$ in.; length of pin, $3\frac{1}{2}$ in.

R. H. BRACKSTONE, ESQ.

No. 8,043. Bronze fibula, penannular, the expanded part of the head set with two circular pieces of crystal (?) and having two small circular perforations at each side; there are also two small sockets in the rim of the brooch now empty; the pin is long and slender.

R. H. BRACKSTONE, ESQ.

No. 8,044. Bronze fibula, the ring-formed head on which the pin is fixed in a socket is of peculiar form and has an ornamental projection issuing from one side. Found near Athlone. Diameter, 1 in.; length of pin. 4 in.

R. H. BRACKSTONE, ESQ.

No. 8,045. Bronze pin, most probably for a cloak or mantle. The head is squared, chiselled, and punctured with dots; it is perforated to receive a piece of bronze rudely twisted into a ring, the ends overlapping. Found near the Abbey of Dunbrody, co. Wexford. Diameter of ring, $\frac{7}{8}$ in.; length of pin, $6\frac{1}{4}$ in. R. H. BRACKSTONE, ESQ.

No. 8,046. Three bronze pins of the same general character as the last, of similar yellow bronze. The head of one is penannular, the ends recurved and peculiarly shaped. Found near Athlone. R. H. BRACKSTONE, ESQ.

No. 8,047. Bronze pin, with angular facetted head holding a ring. Found near Athlone. Length, $5\frac{1}{2}$ in.

R. H. BRACKSTONE, ESQ.

No. 8.048. Bronze fragment, probably the pin of a fibula, with angular ornament about the centre, and a series of punctured marks along the sides. Length, $6\frac{1}{2}$ in.

R. H. BRACKSTONE, ESQ.

No. 8,049. Four pins, probably for fastening some portion of the dress. Three of yellow bronze, one of these, $2\frac{5}{8}$ in. long, having an expanded head marked with a curved pattern like a pastoral crook. The fourth of copper, $2\frac{1}{2}$ in. long. Found in digging near Christ Church Cathedral, Dublin, 1852. R. H. BRACKSTONE, ESQ.

No. 8,050. The "Hunterston" brooch.

An annular brooch of admirable workmanship, of the same general form as the "Tara" brooch (No. 874). The massive flattened disk, which is as usual broadly expanded for about one-third of its diameter, appears to be of white bronze, and is divided into partitioned compartments, filled with delicate gold filigree of lacertine patterns, on a ground of very thin gold plates; some spaces are enriched with granulated work, resembling that of the ancient Greek goldsmiths; others with minute twisted and plaited ornaments formed of wire, alternately smooth and granulated; the angular head is similarly ornamented. Several circular bosses and quadrangular sockets project from the disk, and three from the head of the pin; of these, some are still occupied by pieces of brown amber, and in the centre of one of these amber bosses remains the ornamented head of the rivet which secured it in its position. The inner and outer edges of the brooch are deeply chased with interlaced

patterns, terminating in the usual monsters' heads. The reverse of the brooch has four compartments filled with interlaced ornament, overlaid with gold; the flat surface between these is scored with runes; a portion of the acus or pin is lost.

The following account of the finding of this beautifully preserved brooch is given by Mr. Albert Way in his valuable "Catalogue of Antiquities, &c. exhibited at Edinburgh in 1856," where also is an engraving representing the back and front and several details of the brooch: It was "found in 1830 on the estates of Robert Hunter, Esq., in the parish of West Kilbride, Ayrshire, in quarrying stones near the sea-shore. It lay near the surface, at the foot of a cliff, between which and the sea there is a level piece of ground, traditionally reputed to be the scene of a conflict shortly before the battle of Largs, in 1263, when the fleet of King Haco was dispersed, and the Norsemen driven from Scotland."

The work of the brooch is similar to the Celtic examples from Ireland, and its date may be about the 11th century, but it has been assigned to an earlier period. The runes have been variously explained.* Diameter, $4\frac{9}{10}$ in.

ROBERT HUNTER, of Hunter, ESQ.

No. 8,051. Gold twisted torque ring, unclosed, thickening to the centre, the ends smooth. Ancient Celtic work; found at Kilmallock. Diameter, 1 in.

W. W. E. WYNNE, ESQ., M.P.

No. 8,052. Gold torque or neck-ring, formed of a flat band about $\frac{5}{16}$ in. wide, rudely twisted into a spiral, narrowed to a round wire at the ends, and finished by two hollow balls somewhat olive-shaped. Ancient Irish work, found near Clonmachoise, co. Westmeath; figured in Mr. Wild's catalogue of the gold antiquities in the Museum of the Royal Irish Academy, p. 74, where are also some interesting remarks about its peculiarity of form. Height, $19\frac{1}{2}$ in.; weight, 2 oz. 2 dwt. 5 gr. ROYAL IRISH ACADEMY.

No. 8,053. String of beads and rings, four of amber, eleven of glass, one of bezoar stone; two are semi-transparent dark blue glass, one opaque white, one veined dark red, like jasper, with irregular white, green, and yellowish dots on its surface; two transparent pale brown, with irregular streaks and blotches of white on their surface—of these the larger and wider has also yellow patches at regular intervals; one dark opaque blue, with inlaid in-

* Mr. Way refers to the Memoir by Finn Magnusen, *Annals of the Society of the Antiquaries of the North*, 1846, pp. 323, 339; and Observations by Rafn, *Memoirs*, 1845-49, p. 202; also to *Prehistoric Annals*, by Dr. Wilson, p. 529, and preface.

terlaced pattern of opaque white; one with a belt of semi-transparent greenish grey, from which project seven circular bosses of "latticinio" work, the central belt being edged at either side with two bands of very elegant "latticinio" pattern; one opaque black, inlaid with a narrow interlacing line of white, and having three dots of a green, vermilion, and white inlay; two of opaque dark veined ground, with rude mosaic of many colours. Stated to have been found in Ireland. COLLEGE OF ST. COLOMBA, NEAR DUBLIN.

ADDENDA TO SECTION 11.

Portrait Miniatures by Rev. J. Beck, M.A.

ADDENDA TO MR. ADDINGTON'S COLLECTION OF PORTRAIT MINIATURES.

No. 8,054. Louis XIV. (1637–1715.) By Petitot.

Louis XIV., afterwards styled Le Grand Monarque, son of Louis XIII. and Anne d'Autriche, was crowned in 1643. During his minority the Government was carried on by a regency under Anne d'Autriche and Cardinal Richelieu. In 1660 he married Maria Theresa, daughter of Philip IV. of Spain. His long reign is perhaps one of the most eventful in the annals of the history of Europe.

No. 8,055. Maria Theresa, Queen of France. By Petitot.

Maria Theresa, Infanta of Spain, daughter of Philip IV. of Spain, was married to Louis XIV. in 1660.

No. 8,056. Marquis de Louvois (1641–1691.) Petitot.

François Michel Letellier, Marquis de Louvois, was for many years the celebrated prime minister of Louis XIV., whose service he entered at the early age of 14, under the tutelage of his father, then secretary at war. In 1662 he married Anne de Souvre, Marquise de Courtauvaux, and in 1666 was appointed to the ministry of war, which post he held up to the day of his death, 1691. During his tenure of office all the chief campaigns of the great Turenne and the most brilliant ones of Condé were carried on. During the greater portion of this period the great Colbert was minister of finance. By Louvois' influence, the Edict of Nantes was revoked, a measure which dealt a fatal blow to the interests of agriculture and commerce in France.

No. 8,057. Nell Gwynne. J. Bate, 1823.

The earliest notice we have of Eleanor or Nell Gwynne, or Gwyn, is as an actress at Drury Lane, 1668, in Dryden's play of "Secret Love." She soon after this became the mistress of Charles II., and had two sons by him, (1) Charles

Addenda to Mr. Addington's Collection—*cont.*

Beauclerk, born 1670, and afterwards created Duke of St. Albans; (2) James Beauclerk, born 1671, and died in France, 1680. She exercised her influence over the king in establishing that noble institution, Chelsea Hospital. To the last the monarch was tenderly attached to her, and his dying words to his brother James were, "Do not let poor Nelly starve." She died 1687.

No. 8,058. Marie Antoinette, Queen of France.

Born 1755, daughter of Francis I. of Austria, and Maria Theresa, married to Louis XVI. of France in 1670; well known for her beauty and her misfortunes. After a harsh and cruel imprisonment in the Temple during the French Revolution, she was guillotined Oct. 16, 1793.

No. 8,059. Charles II. (1630–1685). By Loggan.

Most minutely drawn in plummet on vellum, by David Loggan the engraver, and probably the original drawing from which he engraved the published portrait of the King. David Loggan was a native of Dantzic, and born 1630. After studying under Simon Passe in Denmark, he came to England during the Commonwealth. REV. JAMES BECK.

No. 8,060. Frame of five ivory medallions representing Queen Elizabeth and the celebrated statesmen of her reign, William Cecil Lord Burleigh, Sir Francis Walsingham, and Sir Francis Drake.

In the centre is an oval medallion representing a naval engagement; in the foreground is an assembly of sea gods, in chariots drawn by sea monsters, and Neptune in the act of delivering up the empire of the waves to the virgin queen, with the following inscription forming the border of the medallion,—"OMNIA PRIUS EXPERIRI CONSILIO QUAM ARMIS SAPIENTEM DECET."

Over this is an oval medallion of Queen Elizabeth, and underneath is a medallion of William Cecil, Baron Burleigh, (1520–1598), the celebrated Minister under Queen Elizabeth, born at Bourne, Lincolnshire. In 1541 he married Mary, sister of Sir John Cheke, tutor to Edward VI. She died 1543, and in 1546 he married Mildred Coke, daughter of Sir Anthony Coke (or Cook). Queen Elizabeth created him Baron Burleigh in 1571, and in 1572 he succeeded the Marquis of Winchester as Lord High Treasurer, in which office he continued to the day of his death. The following is engraved round the border of the medallion,—"SANCTUS HABERI JUSTITIÆQUE TENAX," and underneath the bust,—"W. CECIL."

To the right is the medallion of Sir Francis Walsingham (1536–1590), the celebrated minister for foreign affairs under Queen Elizabeth.

After fulfilling various missions at foreign courts, he was made one of the principal secretaries of state, and sworn of the Privy Council in 1573. In 1586, after the detection of Babington's conspiracy, he served as one of the Commissioners at the iniquitous trial of Mary Queen of Scots. He married a lady of the name of St. Barbe, and left one daughter, Frances, who married first Sir Philip Sidney, and after his death Robert Devereux, the unfortunate Earl of Essex. She married for her third husband the celebrated Commander, Richard Burgh, Earl of Clanricarde.

To the left of the frame is the medallion of Sir Francis Drake (1539–1595), the celebrated naval commander in the time of Queen Elizabeth, and high in her favour. He was vice-admiral in the fleet under Charles Lord Howard of Effingham, lord high admiral of England, which, with the assistance of the elements, scattered and destroyed the invincible armada of Spain in 1588. Drake was afterwards engaged in different expeditions against the Spanish possessions in South America, with varied success, and died of disease in the harbour of Nombre de Dios, Dec. 15, 1595. The following is engraved round the border of medallion,—"QUAS NATURA NEGAT, PRÆBUIT ARTE VIAS," and under the bust is the name—"F DRAKE." J. W. BRETT, ESQ.

COLLECTION LENT BY THE BARONESS MAYER DE ROTHSCHILD.

No. 8,061. Louis XIV., born 1638, died 1715. Full-length, in water colours on vellum. By Petitot.

No. 8,062. Maria Theresa, wife of Louis XIV., pendant to the above. By Petitot.

Maria Theresa, Infanta of Spain and daughter of Philip IV., was married to Louis XIV. in the year 1660.

No. 8,063. Madame la Duchesse de Montmorenci. By Hall.

No. 8,064. Madame la Duchesse de Carignan. By Hall.

No. 8,065. Madame d'Ailly, mistress of the Prince de Condé. By Hall.

No. 8,066. Madame la Comtesse de St. Priest. By Hall.

No. 8,067. Madame la Duchesse de Fontanges. By Petitot.

Collection lent by Baroness M. de Rothschild—*cont.*

No. 8,068. Ninon de l'Enclos (born 1616, died 1706). By Petitot.

A member of a noble family of Touraine, and much courted by Madame de la Fayette, Madame de Sully, Madame Scarron (afterwards Madame de Maintenon), and Queen Christina of Sweden, when residing in France. She is said to have retained her personal attractions to a very advanced age.

No. 8,069. Madame la Duchesse d'Orleans.

Louise Marie de Bourbon Penthièvre, wife of the celebrated Philippe Egalité, Duc d'Orleans, and mother of the late Louis Philippe, King of the French.

No. 8,070. Marie Antoinette, born at Vienna, 1755, daughter of Francis of Lorraine, Emperor of Germany and Maria Thèresa of Austria; married in 1770 to Louis, the Dauphin (grandson of Louis XV.), who became Louis XVI. of France in 1774. She was beheaded in the French Revolution, October 1793, nine months after her husband's execution.

No. 8,071. Family group of seven figures, with a table in the foreground. By Hall.

No. 8,072. Portrait in enamel by Zincke, set in a silver filigree frame. REV. F. LEICESTER.

No. 8,073. Portrait of a lady, in enamel by Zincke, set in carbuncles, &c. REV. F. LEICESTER.

ADDENDA TO SECTION 12.—ECCLESIASTICAL VESTMENTS, &c.

By the VERY REV. DR. ROCK.

COLLECTION LENT BY THE REV. DR. FRANZ BOCK, CANON OF AIX-LA-CHAPELLE.

No. 8,074. A green silk chasuble, cut down from its original size, though still measuring 4 ft. 9½ in. in length, and 3 ft. 1 in. in width. It is figured with vases, birds, and beasts in light crimson, and words here and there, affecting to be Saracenic. Sicilian, 14th century. All old silken tissues showing animals or birds in their designs, especially with inscriptions, real or pretended, of Arabic letters, are particularly rare and valuable.

No. 8,075. A large, though cut down, silk chasuble, 4 ft. 4 in. by 3 ft. 6 in., of a green ground, diapered with circles,

Collection lent by the Rev. Dr. Bock—*cont.*

sprinkled with six-petaled small pink flowers, and eagle-like birds holding up, two and two, an open crown between them. Late 14th century, Lombard texture.

No. 8,076. A rich chasuble, 4 ft. 2 in. by 3 ft., of fine crimson and green velvet raised on a gold ground, after an elegant design. The orphrey behind is a simple stripe, measuring $5\frac{3}{8}$ in., and woven in gold. On it is figured our Lord upon the cross, at the foot of which stands the B. V. Mary with St. John, and underneath them is inscribed—

"O crux, ave."

Lower still are angels showing the instruments of the Passion, and the Lamb. Late 15th century; the velvet, Italian; the embroidery, German.

No. 8,077. A rare, because uncut, chasuble, 4 ft. 4 in. by 3 ft. $10\frac{1}{2}$ in., lately much, but properly, repaired. This gorgeous vestment is of a rich cloth of gold, diapered with a deep-piled blue velvet, so as to show the favourite pine pattern after two forms. The embroidered orphrey is in the form of a cross, with the figure of our Lord crucified. On the orphrey in front is a shield or with a chief azure charged with three square buckles argent. The cloth of gold, &c., Flemish; the embroidery, German, very late 15th century.

No. 8,078. A very fine, curious dalmatic, of which the ground is bright yellow silk, diapered with a small pattern in raised velvet of a lightish green tint. The fringes below, $3\frac{1}{2}$ in. deep, are alternate red, green, white, and blue, and those on the sides and round the sleeves are much narrower. The two tassels hanging on the back from the shoulders are very singular by their having a large round ball of rock crystal or glass, and such long flakes of white, red, and deep brown silken threads. The orphreys or stripes down both sides, before and behind, are $2\frac{1}{2}$ in. broad, and woven in gold charged with squares of flower-bearing trees and subscribed in blue with "Jhesus," "Maria." On the middle of the back hangs a shield of arms, quarterly, 1 and 4 gules, two bars argent between 7 fleurs-de-lis or, three, two and two; 2 and 3, sable two bars, argent; as a crest a full-faced helmet with six bars all of gold, surmounted by a pair of horns barred sable and argent, with mantlings of the same. The tissue, Italian, late 15th century; the embroidery, German, late 15th century.

No. 8,079. A crimson velvet chasuble, much cut down, being 3 ft. 11 in. by 2 ft. 9 in., the single pile of which is fashioned into a pattern. The orphrey of a gold ground, and in the shape of what is called the Y cross, is embroidered

Collection lent by the Rev. Dr. Bock—*cont.*

with the Crucifixion. At the foot of the cross stand the B. V. Mary and St. John. All three figures are large. At each side of the cross's transom is an angel catching, in a golden chalice, the sacred blood spirting out of the hands. Above the cross is an eagle with its wings displayed, and holding between its talons an unfolded scroll, and over the bird, two angels with peacock-feather wings are swinging golden thuribles. Late 15th century, the velvet, Italian; the embroidery, German.

No. 8,080. A large piece of white thread needlework, 9 ft. 4 in. by 4 ft. 3 in., known in some of the foreign inventories as the "Opus araneum," or spider-web, and once employed for liturgical purposes. It is composed of squares, figured with quadrupeds, seemingly harts, birds, and flowers. 15th century, German.

No. 8,081. A very curious, and, because so broad, a rare kind of maniple, a liturgical ornament described in "Hierurgia," 2nd ed., p. 427, measuring in length 3 ft. 6 in., and in breadth 7 in. It is of crimson silk, embroidered in gold with four-legged animals, all with human faces, but some winged, crowned, and bearing sceptres; others playing musical instruments. At one end is a large M crowned for Mary, at the other a lion with a human face for our Lord. Late 14th century, German.

No. 8,082. Strongly contrasting with the above, is another maniple, measuring 6 ft. long by 3 in. wide. It is a tissue of gold, figured with small beasts, birds, and floriated ornaments; bordered, on one edge, by a blue stripe, on the other, by a green one. On the sides may be read this inscription:—

O spes divina, via tuta, potens medicina ✠ Porrige subsidium, O Sancta Maria, corp. consortem sancte sortis patrone ministram ✠ Effice Corneli meritis prece regna meri ✠ O cœli porta, nova spes mor. protege, salva, benedic, sanctifica famulum tuum Albertum crucis per signaculum — morbos averte corporis et anime. Hoc contra nullum stet periculum ✠ O clemen. Domina spes dese'erantibus una.

The ends, 4 in. long, somewhat expand, and are of crimson silk, ornamented with seed pearls, small beads, and pieces of gilt silver, and have a fringe 3 in. long, red and green. Early 13th century, German.

No. 8,083. A small piece of bead-embroidery, 11 in. by $3\frac{3}{4}$ in., ending in a point. It is done in seed pearls, dots of gold, very small beads and bugles, dark blue, light blue, red (coral), and little pieces of gilt silver. The B. V. Mary

Collection lent by the Rev. Dr. Bock—*cont.*

is figured on it, nimbed and crowned, and altogether it is a remarkable work. 12th century, German.

No. 8,084. A piece of silk, ground blue, and figured with flowers, and dogs worrying fowls, remarkably well drawn. Middle 15th century. Sicilian.

No. 8,085. Silk tissue, ground blue, with a yellow pattern. Late 14th century, Sicilian.

No. 8,086. Small piece of red silk brocaded with gold flowers and foliage, partly green, partly white, showing a very effective design. Florentine, late 15th century.

No. 8,087. Small piece of silk, ground crimson (faded), sprinkled with flowers, blue and white, amid foliage, with lions' heads amid them, and imitative sentences in Saracenic characters. Sicilian, late 14th century.

No. 8,088. The linen napkin for a crozier; a very great liturgical curiosity, as this and another are the only ones known, the employment of them having been a long time left off. It is of very fine linen, measuring 3 ft., and made in a tent-like shape, but hung closed. Its top, like a cap, is embroidered in many coloured silks with the gammadion pattern. The silken cord, with its well platted large round knobs, by which it was strung to the upper part of the crozier, is still quite perfect; and an account of this ornament may be seen in "The Church of our Fathers," t. ii., p. 210.

No. 8,089. Another piece of the "Opus araneum," or spider-web, very likely the oldest as well as one of the very finest specimens known of that sort of needlework. It measures 9 ft. 6 in. by 3 ft. 4 in. At the lower end it shows an angel playing on a violin, six of the apostles with their emblems, and another angel playing the guitar. Higher up, within a quatrefoil, are the B. V. Mary and St. Elizabeth standing amid lilies, and about to embrace, and around them is,—

"✠ Magnificat anima mea Dominum;"

and above, a kneeling angel, holding in each hand a bell, which he is ringing, while other kneeling angels are incensing with thuribles. Other saints, among whom is the British saint Ursula—one of the patron saints of Cologne—are figured, as well as the other six apostles, thus making this piece of needlework, quite an artistic and hagiological production. Middle 14th century; Rhenish.

No. 8,090. Though a small, yet a very curious piece of silk of a light pink, but much faded ground, figured with popinjays and a long-necked quadruped very like the

Collection lent by the Rev. Dr. Bock—*cont.*

giraffe; if so, one of the earliest known sketches of that animal. Sicilian, 14th century.

No. 8,091. A small piece of cut velvet, green on a yellow ground. Early 16th century.

No. 8,092. A piece of blue-grounded silk, figured in gold, with peacocks and quadrupeds. On it is an orphrey, cross-shaped, of crimson silk, blazoned with armorial bearings, a shield, tincture gone, charged with a lion rampant or langued and armed gules; a shield, barry of 12, gules and or, with a lion rampant arg., langued az. in the dexter canton. In places may be read the name "Lodewich Fretie." Middle 14th century; silk, Sicilian; orphrey, German.

No. 8,093. A short piece of orphrey woven in crimson silk and gold, 1 ft. 11 in. by 3 in., and nicely embroidered with the full-length figures of St. Dorothy and the protomartyr St. Stephen. 14th century, German.

No. 8,094. A small piece of purple silk with birds in gold. 14th century, Italian.

No. 8,095. An excessively rare piece of embroidery, figured with St. Bartholomew and St. Paul, both standing within round arches. Early 12th century, German.

No. 8,096. A small but very rich and well-wrought piece of gold embroidery upon a crimson silk ground, figured with elegant foliage, amid which are shown men and gaping wyverns. Seemingly this piece was an apparel for the cuff of an alb. Late 12th century, German.

No. 8,097. A small piece of red silk, figured in yellow, with foliage and circles each enclosing two dragons addorsed. Late 13th century, Italian.

No. 8,098. A cushion for the missal at the altar, 1 ft. 7½ in. by 1 ft. 1 in., of a red ground. In the middle is embroidered the B. V. Mary throned with our Lord as a child in her lap, and outstretching his hands to St. Joseph, who holds his lily-tipped rod in one hand, while in the other he carries a basket of doves. At the four corners are kneeling angels robed as deacons, and bearing flowers, chiefly lilies, in their hands. The under side is prettily wrought, making this a beautiful art-work of the needle. 13th century, German.

ADDENDUM TO SECTION 13.

By R. H. S. SMITH, M.A.

University Plate.

No. 8,099. Circular salt in silver-gilt, with hemispherical crystal base supported on the head of an ape. The ape is seated on a cushion, which rests on a pedestal sustained by three feet formed of wild men, also seated on cushions; it is surrounded by battlemented and corded edging, and has ornaments of vine leaves of excellent workmanship, riveted on. This quaint piece of plate has been in some parts restored or repaired, the crystal is now represented by glass. It is 15th century work, and doubtless English. Height, $10\frac{1}{2}$ in. NEW COLLEGE, OXFORD.

ADDENDA TO SECTION 23.

Corporation Plate.

No. 8100. Plain silver cup and cover double-handled and urn-shaped; on one side is engraved the shield of arms of Mawhood, with mantling bearing, or three bars gemelles sable, over all a lion rampant gu, charged on the shoulder with a cross crosslet fitchée or crest, a lion rampant similarly charged. And beneath is the following inscription,

"Ex Dono Gulielmi Mawhood Aldermani."

The crest is also engraved on the cover. The plate mark is of the year 1728, the initials G. S. occur on one of the marks. Height, $9\frac{1}{2}$ in.; diameter at lip $5\frac{1}{4}$ in.

CORPORATION OF DONCASTER.

No. 8,101. The "Lynn" cup, a tall standing cup and cover in silver-gilt, enriched with translucent enamel; the slender stem springs from a shallow circular foot, edged below with a flat expanded base of pentagonal plan, and with a wavy outline.

The knob of the stem is also somewhat pentagonal, and has five acorn-shaped projections. The goblet is divided into five compartments by ribs terminating in foliated ornament. These compartments are each occupied by figures, one above the other, relieved on grounds of dark blue, green, and purple translucent enamel. The figures are silver, in costumes of the 14th century, portions of their dresses being enamelled, with sprays of star-shaped flowers and leaves in silver rising from the ground at each side of them

Figures of similar character occupy the five compartments of the foot, and on the expanded base are dogs chasing foxes and hares, also grounded with enamel.

The flat cover is surrounded by a circlet of Gothic foliated crests, and is now crowned by a finial terminating in a sharp point; its surface is also divided into five compartments, in each of which is a male or female figure, with implements of the chase.

This beautiful cup is commonly known as "King John's," and has been said to have been given by that king to the town of Lynn, but its date is long subsequent to his reign; it does not, however, require any fictitious interest, being one of the most remarkable specimens existing in this country of the work of the period, the middle of the 14th century, to which it belongs. It has had the misfortune to be five times repaired, as stated by inscriptions of various dates beneath its foot; these allude to its being re-enamelled; happily, however, on that point the workmen overstated their tasks, as the enamel, or at least a great part of it, is undoubtedly of the same date as the rest of the work.

It is engraved in Delamotte's "Examples of Art Workmanship." Height, 15 in.; diameter of cover, $4\frac{3}{4}$ in.

Corporation of King's Lynn.

Addenda to Section 24.

English Plate.

No. 8,102. Deep plate or salver, silver-gilt; the flattened margin engraved with four shields of arms, and the following inscription:—

"The dishes of the Archduke gotten at the battele of Newporte."

In the bottom of the dish is another shield of arms and the inscription—

"Taken by the Lord Viscount Wimbaldon in the year "1600."

The date mark appears, however, to be of 1616; it is a cusped T. in an escutcheon; the other plate marks are a crowned leopard's head; a lion passant; and initials, apparently D.A.

The battle of Newport (Nieuport), in Flanders, was fought July 2, 1600, between the Spaniards, commanded by the Archduke Albert, and the Dutch, under Prince

Maurice of Nassau. Several young Englishmen of rank served as volunteers against the Spaniards, who were defeated after an obstinate contest. Diameter, $14\frac{3}{4}$ in.

C. WINN, ESQ.

No. 8,103. Silver cylindrical cup, repoussé with large leaves and flowers, usual hall-marks and black letter d of 1677. Height, $4\frac{5}{8}$ in. MESSRS. HUNT & ROSKELL.

ADDENDA TO SECTION 25.

Foreign Plate.

No. 8,104. Silver-gilt circular dish with embossed bulbs round the border of flowers, plain centre. Hall marks, the letter O crowned, a shield of arms, and P.M. Diameter, $12\frac{1}{2}$ in. PAUL BUTLER, ESQ.

No. 8,105. Silver-gilt chalice and paten, with embossed quatre-foils and radiating bands from the stem, fluted boss, plain cup. 16th century. Height, $5\frac{3}{4}$ in.

MESSRS. HUNT & ROSKELL.

No. 8,106. Circular silver frame, with large repoussé flowers and cherubs' heads. Diameter, 7 in.

MESSRS. HUNT & ROSKELL.

No. 8,107. Silver bas-relief; an old man kneeling before a Roman emperor, numerous attendants on horse and foot, the Coliseum in the background; beneath is a bas-relief frieze of soldiers. Height, $3\frac{3}{4}$ in. by $2\frac{1}{8}$ in.

MESSRS. HUNT & ROSKELL.

No. 8,108. Square silver plaque, finely engraved with the adoration of the shepherds, numerous figures. Size, $2\frac{3}{4}$ by $2\frac{1}{4}$ in. MESSRS. HUNT & ROSKELL.

No. 8,109. Tablet-book, with silver cover, engraved with the adoration of the Magi and of the shepherds. Size, $3\frac{1}{8}$ by 2 in. MESSRS. HUNT & ROSKELL.

No. 8,110. Oblong round-topped silver plaque, repoussé in very high relief, representing the resurrection of our Saviour. An angel removing the stone of the sepulchre, and three soldiers in the foreground. 17th century, probably of the school of Paul Van Vianan. Height, $10\frac{1}{2}$ in. by $5\frac{1}{2}$ in. wide. MESSRS. HUNT AND ROSKELL.

No. 8,111. Square silver plaque repoussé in bas-relief of the resurrection of our Saviour, very finely designed; an angel removing the stone from the sepulchre, and soldiers in dismay in front with their weapons on the ground. On

a tankard are inscribed the initial letters of the artist's name P.V., and date 1605, Paul Van Vianan. Height, 12½ in.; width, 8¾ in. MESSRS. HUNT AND ROSKELL.

No. 8,112. Circular silver plaque with figures in high relief, of women carrying baskets of fruit, a king seated on his throne in the background; numerous figures. Diameter, 6½ in. MESSRS. HUNT AND ROSKELL.

No. 8,113. Square silver plaque of Apollo and Marsyas tied to a tree before Jupiter; Hercules and Mercury in the background. Diameter, 6⅞ in. by 4⅞ in.
MESSRS. HUNT AND ROSKELL.

No. 8,114. Square silver plaque with figures in very high relief, representing our Saviour bound to the pillar, scourged by five men, in front of a temple. Size, 5⅛ in. by 7½ in.
MARTIN T. SMITH, ESQ., M.P.

No. 8,115. Ebony triptych with three silver plaques repoussé; in the centre is represented the Annunciation, and on each side Saints Michael and Sebastian. Height, 11 in. by 10⅝ in. CHAS. WINN, ESQ.

No. 8,116. Silver circular medallion, with repoussé bust of George d'Egmond, Bishop of Utrecht, 1534–59, "Anno 1558, Æt sue 54." The artist's name, "Ste H. fec." inscribed at the lower part. Diameter, 5½ in.
WALTER PRIDEAUX, ESQ.

No. 8,117. Three silver medals of the Dutch Admirals De Ruyter, Kortenaar, and Eversten, 1655 and 1666. Diameter, 3⅛ in. WALTER PRIDEAUX, ESQ.

Nos.8,118 & 8,119. A pair of silver parcel-gilt bas-reliefs of half-length portraits of Charles V., Emperor of Germany, wearing a collar of the Order of the Fleece, and Elizabeth, his Empress, the Queen of Spain, in ebony frames. Size, 3 in. by 2⅜ in. Inscribed

"Carolus Quintus Romanorum Imperator
Elisabet Imperatrix Regina de Spania."

BARON LIONEL DE ROTHSCHILD, M.P.

SECTION 40.

VARIOUS ADDENDA.

No. 8,120. Three antique (Greek or Roman) circular gold medallions, with repoussé classical figures.

S. P. FREEMAN, ESQ.

No. 8,121. Large silver lamp, with five brackets for lights, decorated with repoussé medallions and festoons, and suspended by five chains. Italian work, eighteenth century. An ecclesiastical (votive?) lamp.

SIR THOMAS SEBRIGHT, BART.

No. 8,122. A silver church lamp, suspended by three chains from as many projecting brackets, between which are shields of arms and festoons, German work. Signed by Matthias Sassauer, 1778. MESSRS. GARRARD.

No. 8,123. Small square table, with Sèvres plaque at the top, painted with a basket of roses, bordered by blue ribbons and heartsease, edged with green. This piece formerly belonged to Marie Antoinette. CHARLES MILLS, ESQ.

No. 8,124. A collection of locks and keys, iron handles, &c., 15 pieces, arranged on a panel; amongst them are two lock plates ornamented with pierced Gothic tracery work, scrolls, &c. Fifteenth and sixteenth centuries.

PHILIP HARDWICK, ESQ., R.A.

No. 8,125. A panel containing 17 pieces of iron work, consisting of locks and keys, hinges and fastenings, and two lock plates ornamented with pierced Gothic tracery and trellis work, scrolls, &c. Fifteenth and sixteenth century. PHILIP HARDWICK, ESQ., R.A.

No. 8,126. Mirror frame, in majolica ware, of pierced scrolls and arabesques, with masks and amorini; two at top are supporting a shield of arms ensigned with a crown.

MARKHAM LAW, ESQ.

No. 8,127. The Glastonbury tankard. A peg tankard, said to be carved from the wood of the Glastonbury thorn; on the lid is represented the crucifixion and round the side the twelve apostles holding emblems, standing under arcades; below these is a border of animals and rosettes, resting on three lion's feet. Height, $8\frac{3}{4}$ in.

LORD ARUNDELL OF WARDOUR.

No. 8,128. Gold ring with oval bezel, engraved with a figure of St. Christopher. Of the fifteenth century. Found at Helston, Cornwall. REV. E. BOGER.

No. 8,129. Silver-gilt fibula called a "Christopher," having a statuette of that saint carrying the infant Saviour. Fifteenth century. MRS. PALLISER.

No. 8,130. Silver-gilt medal of Charles I., believed to have been found on the field of Naseby. E. PRETTY, ESQ.

No. 8,131. Gold medal of Queen Elizabeth.
J. W. BRETT, ESQ.

No. 8,132. Three gold cups of Indian work, set with ruby cabochons. WM. STUART, ESQ.

No. 8,133. Large Palissy ware fountain and plateau.
SIR C. ISHAM.

No. 8,134. Five posie rings of plain gold, with mottoes or posies inscribed within the hoop, as follows:—

"My harte is yours."
"Where this I give, my heart doth live."
"God give increase, to love and peace."
"God did decree, our unitie."
"Harts content, cannot repent."

J. DUNN GARDNER, ESQ.

No. 8,135. Pair of bleu du roi Sèvres oviform vases, painted with mariners and merchandise by Morin, fluted stems, white handles and open ribbon borders, with pierced balls on the covers. Height, 13¼ in.
D. C. MARJORIBANKS, ESQ., M.P.

No. 8,136. Pair of oviform Chelsea vases, mottled blue ground with heart-shaped medallions on each side painted with pastoral scenes after Watteau, openwork tops and covers, each resting on four scroll feet, and raised flowers. Height, 9½ in. D. C. MARJORIBANKS, ESQ., M.P.

No. 8,137. Sèvres ecuelle, green ground semé with white spots and white ribbons, painted with flowers enclosing medallions of Cupids. D. C. MARJORIBANKS, ESQ., M.P.

No. 8,138. Ancient Greek gold necklace, ear-rings and armlet of the most minute workmanship, ornamented with delicate enamelled flowers and pendants, found at Alexandria. SIGNOR A. CASTELLANI.

No. 8,139. Pair of antique gold earrings of filigree work.
SIGNOR A. CASTELLANI.

No. 8,140. Antique gold ring set with an intaglio of a peacock, &c. SIGNOR A. CASTELLANI.

No. 8,141. Urbino majolica pilgrim's bottle with satyr-head handles; painted with bacchanalian subjects.
S. ADDINGTON, ESQ.

No. 8,142. Jewel mounted in gold and enamelled, with paintings in oil on each side. Spanish work.
J. R. RACE GODFREY, ESQ.

No. 8,143. Oval crystal and enamelled watch, said to have belonged to Queen Elizabeth; in its original case.

THE ROYAL INSTITUTION.

No. 8,144. A large silver-gilt mace, ornamented with the rose, thistle, and harp, the arms of Cambridge with the letters A.R. crowned.

MAYOR AND CORPORATION OF CAMBRIDGE.

No. 8,145. Two smaller maces, similarly ornamented with the initials G.R.

MAYOR AND CORPORATION OF CAMBRIDGE.

No. 8,146. Two ancient maces.

MAYOR AND CORPORATION OF MAIDSTONE.

No. 8,147. Head of a staff (?) in bronze-gilt, with ornamented figures, under Gothic arcades, and with an inscription in relief of uncertain signification. Twelfth or early thirteenth century work. This remarkable object has served in lieu of a mace from time immemorial.

MAYOR AND CORPORATION OF ILCHESTER.

No. 8,147*. Gold iconographic ring, the bezel engraved with the figure of St. Christopher. English 15th century work. REV. E. BOGER.

No. 8,148. Gold iconographic ring, the bezel engraved with the figure of St. Catharine; it appears to have been partly enamelled. Fifteenth century. Found in Merionethshire. W. W. E. WYNNE, ESQ., M.P.

No. 8,149. Small silver fibula of flattened circular form, engraved in Lombardic letters with a sacred motto. Found in the same neighbourhood as the preceding.

W. W. E. WYNNE, ESQ., M.P.

No. 8,150. Silver engraved salver, by Lemaire.

THE HON. CHARLES GORE.

No. 8,151. Small parcel-gilt tankard.

MRS. SHEFFIELD NEAVE.

No. 8,152. Ewer and basin of metal inlaid with silver in festoons and foliage; oriental work. Diameter, $17\frac{1}{4}$ in.; height of ewer, $16\frac{1}{2}$ in. THE CHARLES MUSEUM, MAIDSTONE.

No. 8,153. A charter temp. Richard I., and two grants of arms of the time of Richard III. and Henry VIII.

THE WAX CHANDLERS' COMPANY, City of London.

No. 8,154. Two finely illuminated Persian books.

GENERAL MALCOLM.

Nos. 8,155 & 8,156. Pair of Italian cassoni in carved chestnut wood. Florentine sixteenth century work.

THE BARONESS FAVARD DE LANGLADE.

No. 8,157. Silver mace, parcel-gilt, found in pulling down an old house in Chichester; it terminates in a semi-globular

head surmounted by a crown and within arc the arms of England. Length, 15½ in. THE HON. R. CURZON, jun.

No. 8,158. Matrix of the privy seal of Oliver Cromwell, in a circular stamped leather case. ASHMOLEAN MUSEUM.

No. 8,159. Illuminated manuscript of Boccacio, fol. "Les nobles malheureux hommes et femmes," containing 150 illuminated subjects and 300 capital letters. French work, finished in 1409. SIR THOMAS PHILLIPPS, BART.

No. 8,160. Illuminated manuscript of Livy, fol. French translation, with miniatures at the head of each book.
SIR THOMAS PHILLIPPS, BART.

No. 8,161. Gilt metal triptych, of Russo-Greek work.
COUNT DE LA FELD.

No. 8,162. Gold medallion. Obverse, The Trinity, St. George, and St. Anthony under Gothic canopies, "In honore summe trinitatis; reverse, The Virgin, St. Catharine, and St. Ursula, "In honore Sancte Marie Virginis." German fifteenth century work. Diameter, 2¼ in.
W. STIRLING, ESQ., M.P.

No. 8,163. Scissors and case for suspension from a lady's girdle, of steel damascened with gold in arabesques and trophies of musical instruments, on each side shields of arms and letters. Italian, seventeenth century. Length, 10 in. W. H. FORMAN, ESQ.

No. 8,164. Carved boxwood frame, with amorini and wreaths of roses, finely executed, enclosing a modern miniature. French or Italian, early eighteenth century work. GEO. FIELD, ESQ.

No. 8,165. Silver-gilt tazza of old English make, the stem and foot repoussé with strap work, the bowl engraved with scrolls and a raised centre medallion of a helmeted head. Usual hall-marks and small black-letter u of 1577.
H. DURLACHER, ESQ.

No. 8,166. Oval gilt metal miniature frame, repoussé with an elaborate subject. Seventeenth century. REV. W. SNEYD.

No. 8,167. Silver-gilt circular dish, the margin formed of large gadroons each repoussé with flowers in bold relief. Flemish eighteenth century. PAUL BUTLER, ESQ.

No. 8,168. Large silver oval salver, the centre occupied by a figure subject in repoussé, the border with trophies of arms supported by amorini and floral scrolls. Mark, the Augsburg pine. Diameter, 28½ in. by 25 in.
W. S. DUGDALE, ESQ.

No 8,169. Silver two-handled cup and cover, repousse with foliage; pine-apple knob. English work of the year 1686. LORD BATEMAN.

No. 8,170. Tall silver-gilt oviform cup and cover on bell-shaped foot, the surface engraved with bands interlaced with scrolls of flowers, baluster stem with three projecting brackets. The cover is surmounted by a statuette bearing a shield of the arms of Bristol; round the lip is the following inscription: "Ex dono Wil Byrde filii Will Byrde generosi istius domus precipue Benefactoris, 1597." Plate-mark effaced. Height, 15 in. CORPORATION OF BRISTOL.

No. 8,171. Silver-gilt salver, presented by Samuel Pepys to the Clothworkers' Company. In the centre is engraved the arms of the company. On the border of the salver are four medallions, containing respectively a figure of the Virgin and Child, an escutcheon bearing a teazle, the arms of Pepys, and the following inscription: "Samuel Pepys, Admiralitati Angl: a Secretis et Societ: Pannif: Lond: Mag^{r} An. MDCLXXVII." Plate-mark effaced. Diameter, 24½ in. CLOTHWORKERS' COMPANY, City of London.

No. 8,172. Ebony frame, containing 13 silver busts of kings and queens, with engraved labels and shields of arms beneath each bust. Sixteenth century work.
HER MAJESTY THE QUEEN (Windsor Castle Coll.)

No. 8,173. Four halberts, the staves covered with crimson velvet and brass studs, the heads of engraved steel, with gilt masks on either side. Sixteenth century. Length of each, 9 feet. SIR PERCY BURRELL, BART.

No. 8,174. A miniature picture, in two compartments, painted in oil, representing respectively the "il Presepio" or adoration of the shepherds, and Christ in the sepulchre, upheld by angels. An exquisitely delicate and beautiful work of the early Ferrarese school. LADY EASTLAKE.

No. 8,175. Saxon belt ornament of an oblong square piece of bronze, inlaid with flat garnets divided by gilt metal; the centre is set with a carbuncle, surrounded by four square green pastes, and at one end is a buckle, the acus or pin of which is also set round with a circle of garnets. Seventh or eighth century. S. ADDINGTON, ESQ.

No. 8,176. A collection of 22 pieces of ancient Greek jewellery, consisting of ear-rings, pendants, and rings ornamented with exquisite granulated work, lions' heads, masks, cupids, &c. REV. M. TAYLOR.

No. 8,177. A pair of gilt metal girdle-clasps of Gothic pinnacles and brackets; in the centre of each, under a canopy, is a female figure. 15th cent. S. ADDINGTON, ESQ.

No. 8,178. Ring with antique onyx cameo of a seated centaur, with a club on his shoulder. S. ADDINGTON, ESQ.

No. 8,179. Cinque-cento ring with raised enamel centre, set with a ruby, and four smaller stones round it.

S. ADDINGTON, ESQ.

No. 8,180. Ring, with miniature portrait of Napoleon I. crowned with laurel. S. ADDINGTON, ESQ.

No. 8,181. Gold filigree ring with broad band of open work, and a hexagonal stone in the centre, carved with letters. S. ADDINGTON, ESQ.

No. 8,182. Cover for a small missal in gold and filigree or perforated work of leaf-scrolls and flowers, filled in with green, white, and blue enamels; it is likewise enriched with 13 small small oval painted enamels on gold, very minutely executed, and represents the crucifixion, the resurrection, busts of saints, &c. Flemish work, second half of the seventeenth century. Height, $3\frac{1}{4}$ in.; width, $2\frac{1}{4}$ in.

SIR PHILIP DE MALPAS GREY EGERTON, BART.

No. 8,183. Oval box in gilt metal, the lid and bottom of the box double, and each metal plate repoussé with an elaborate subject; that within the box is St. Hubert in landscape. Diameter, 3 in. German work, seventeenth century. REV. W. SNEYD.

No. 8,184. A pair of white leather gloves, richly ornamented with silk embroidery on the palm of the hand. Sixteenth century work. REV. W. SNEYD.

No. 8,185. A pair of gloves with cuffs, richly embroidered in gold and silk with subjects of flowers, butterflies, &c.

REV. W. SNEYD.

No. 8,186. A pair of silver-gilt cups and saucers, with the outer surface completely covered with enamelled views of a seaport town. The borders are repoussé in silver-gilt. Most probably Venetian work, early seventeenth century.

THE EARL OF STAMFORD AND WARRINGTON.

No. 8,187. A cup and saucer, similar to the above.

JOHN NOBLE, ESQ.

No. 8,188. Chamberlain's gilt key of office, bearing on the bow the cipher P. W. This was the official key, used by the chamberlain attached to the household of Caroline Princess of Wales, afterwards the Queen of George II.

LORD HENNIKER, M.P.

No. 8,189. Miniature, the Empress Catharine of Russia.

Sophia Augusta, daughter of the Prince of Anhalt Zerbst, was born 1729, and in 1745 became the wife of Peter of Holstein Gottorp, afterwards Peter III., when, on her rebaptism in the Greek Church, she received the name of Catharine. Peter ascended the throne in 1762, but was soon deposed by a conspiracy under Catharine, and strangled

by Count Alexis Orloff. Catharine then succeeded him. She died in 1796, at the age of 67. MRS. ROBERT HOLLOND.

No. 8,190. Oval medallion in coloured wax, of a lady, probably a portrait of one of the Medici family. Italian; date about 1550. E. STANLEY POOLE, ESQ.

No. 8,191. Book of Hours, bound in velvet, with silver-gilt mounts, 4to. G. H. LAWRENCE, ESQ.

No. 8,192. Picture in distemper on panel. A "sacra conversazione," or composition of the Virgin and Child with saints and angels. Ascribed to Fra Angelico. This beautiful and very remarkable little picture was formerly in Mr. Rogers' collection. C. SACKVILLE BALE, ESQ.

NOTE ON SECTION 8, ECCLESIASTICAL VESTMENTS, &c.

By the VERY REV. DR. ROCK.

For the genealogist, the lawyer, the herald, the historian, the reader of mediæval poetry, such of these old liturgical garments as bear armorial charges embroidered upon them will have a peculiar value, and a more than ordinary interest. These emblazonries not only recal the names of persons bound up for ever with this land's history, or bring to mind some wild but graceful legend, like that of the fabled swan—still borne by the baronial house of Stafford as its supporter—shown in the fine chasuble No. 3,055, but may again serve, as they once before have served, to furnish the one lost link in a broken pedigree, or unravel an entangled point before a law-tribunal. Towards the end of the fourteenth century a memorable suit was begun at Westminster, by Richard Lord Scrope, in defence of his right to the arms "azure a bend or," against the assumption of them by Sir Robert Grosvenor. Among the witnesses on that occasion were many persons of eminence. Sir Simon, parson of Wensley, whose fine grave-brass, still in that church, is given by the brothers Waller in their beautiful work, brought forward in court an alb—a long linen kind of gown, worn by priests at mass—the apparels to which were embroidered with the Scropes' arms "azure a bend or" of very old work. The abbot of St. Agatha's, founded by the Scropes, near Richmond, Yorkshire, deposed that the same shield was figured upon altar-frontals, upon vestments, and upon a corporax-case of silk, all belonging to that abbey-church. Geoffrey Chaucer, the poet, when sworn and examined on behalf of Sir Richard Scrope, said that all his life-time he had seen the above-mentioned arms

in banners, glass, paintings, and vestments, and that they were commonly called the arms of Scrope.

The lover of natural history, too, will find that one among the earliest instances—perhaps the very first—of the pheasant being figured in any art-work, is to be seen in this Exhibition, and upon the silk ground of a mass vestment, the chasuble, No. 1,055.

ADDENDA TO SECTION 32, RINGS. By ED. WATERTON, F.S.A.*

Rings with Chançons, Reasons, and Poesies.

No. 119. Silver hoop, with six trefoils, and the chançon

ren̄t : mon : plesir.

No. 120. Gold beautifully chased on the outside, with flowers and a scroll intertwined, on which is, in black letter, "Nul sans peyn," and within, "Sans mal desyr."

No. 121. Gold with double bezel, inscribed

+ PENSEZDELIPARKISVICI.

that is, Pensez de lui par qui suis ici.

No. 122. Gold hoop with the posie

REMEMBAR · THE (a heart) THAT · IS · IN · PAYNE.

Gimmal Rings.

No. 123. Gold gimmal ring with a hand on either hoop; and the name

CLEMEN · KESSELER · DEN · 25 · AVG. AO. 1607.

No. 124. Gold gimmal ring of exquisite workmanship; on one of the hands is a heart in red enamel, and on one hoop QUOD · DEUS · CONIUNXIT, and on the other HOMO · NON · SEPARAT. Italian, sixteenth century.

The term gimmal is applicable only to such rings as open into *two* parts and play into each other, like the links of a chain.

No. 125. Gold trifle ring formed of three hoops working on a pivot; on each of the outer hoops is a hand, and when they are opened they disclose two hearts on the middle hoop.

Continuation of Series.

No. 126. Massive copper ring, gilt, bezel square set with an imitation stone, having on the four sides the symbols of the Evangelists, and the arms of Aragon, and on the hoop the name Re. alfõso.

No. 127. Very large and massive ring set with an agate, and bearing on two sides the lion of St. Mark, and

* Mr. Waterton's case of rings is placed under one number, viz. 7,170; the marginal numbers refer to its contents.

on the other two a shield charged with the arms of Aragon, Castile, Cyprus, and Jerusalem, and on the hoop the name RXRACONA. Weight, 13 oz.

Talismanic.

No. 128. Ring formed of hoof and surrounded by a thin band of silver; on the bezel is set a crapaudine or toad-stone, mounted in silver. Fourteenth century. Found near Richmond, Yorkshire.

The "toadstone" is in reality a brown stone, and which according to popular belief was supposed to be engendered in the head of a toad, a fallacy long since exploded.

Nichols in his "Lapidary" says, "Some say this stone is found in the head of an old toade; others say that the old toade must be laid upon the cloth that is red and it will belch it up, or otherwise not: you may give a like credit to both these reports, for as like truth is to be found in them as may possibly be. Witness Anselmus Boetius in Lib. 2, in the chapter on this stone, who sayth that to try this experiment in his youth he took an old toade and laid it upon a red cloth, and watched it a whole night to see it belch up his stone; but after his long and tedious watchful expectation he found the old toade in the same posture to gratify the great pangs of his whole night's restlesness."

No. 129. Ring of the hoof of an ass, incased in gold.

A ring of the hoof of an ass was considered very efficacious against epilepsy.

Quattro-cento and Renaissance.

No. 130. Gold ring set with an opal, *à griffes*. The hoop of this ring is most exquisitely pierced and chased; the delicacy of the work is the more remarkable as the hoop is all cut out of the solid.

No. 131. Gold ring set with a small projecting emerald, en cabochon: The hoop is pierced and chased, the tracery being formed of separate pieces rivetted on.

No. 132. Gold ring formed of a series of diamonds in separate settings, linked together, and enamelled, so contrived as to represent a snake.

No. 133. Silver signet set with a carnelian intaglio of the period. The hoop is very delicately nielloed.

Nos. 134–40. Seven silver rings, bearing on the bezels, which are circular, the head of a female in profile; some of them have the hoop formed of two hands issuing from two sleeves and clasping, so as to represent the "fede." These

rings are Florentine, and were used by young ladies to give as presents to their *inamorati*.

Some would-be archæologists have discovered that these heads are intended for that of Lucretia—such as referred to by Shakspere in Twelfth Night—

> "Soft! by your leave, wax! and the *impressare her Lucrece* with which she uses to seal!"

But the bezels are smooth and could yield no "impressure" of a "Lucrece."

No. 141. Leaden ring with the head of the Emperor Charles V. and his Empress. This ring may be used as a whistle.

No. 142. Copper ring, the bezel formed of a full-faced head of Medusa. This ring is hollow and may be used as a squirt.

Hebrew Rings.

Nos. 143–48. Six large rings of various forms, made for the use of the synagogue where they serve in the celebration of the marriage ceremony—being placed on the fingers of the couple at a certain portion of the rite. They have all engraved on them · MAZUL · TOUB ·—God be with you, or Good luck to you.

No. 149. Signet ring, a rare example, set with a jacinth en cabochon. The device would appear intended for a vine leaf in a modius surrounded by the legend in distinct Hebrew characters, Helulu Bar Coasah—Helel son of Coasah. It is of the fifth or sixth century, and furnishes one of the very earliest instances known of the use of modern Hebrew characters.

No. 150. Indian rings and Cufic rings. The legends on the Cufic rings have not yet been deciphered.

NOTE.—The case containing the above-mentioned rings and those described under Section 32 does not include the entire collection of rings belonging to this Dactyliotheca.

A COLLECTION OF PAPAL AND OTHER LARGE RINGS, BELONGING TO C. OCTAVIUS MORGAN, ESQ., M.P., F.R.S., F.S.A.

No. 1. Ring in gilt metal, the bezel set with malachite; John XXII., Balthasar Cosa, Naples (1410-1415).

No. 2. Ring in gilt metal; Eugenius IV., Gabriel Condolmerio (1431–1447).

No. 3. Ring in gilt metal; Nicholas V., Thomas di Sarzana (1447–1455).

No. 4. Ring in gilt metal; Callixtus III., Alfonso Borgia, Spain (1455–1458).

No. 5. Ring in gilt metal; of the same Pope as the last, varying in details of ornament.

No. 6. Ring in gilt metal; Pius II., Æneas Silvius Piccolomini (1458–1464).

No. 7. Ring in gilt metal, of the same Pope as the last; somewhat larger, and varying in its ornaments.

No. 8. Ring in gilt metal; Paul II., Pietro Barbo, Venice (1464–1471).

No. 9. Ring in gilt metal; of the same Pope as the last, but larger, and differing in details.

No. 10. Ring in gilt metal; Innocent VIII., John Baptist Cibo, Genoa (1484–1492).

[These papal rings, of which the present collection forms a series, wanting, however, that of the reign of Martin V. (in Mr. Waterton's collection) and that of the reign of Sixtus IV. (in the South Kensington Museum), are believed to have been presented by the popes as marks of regard to bishops and mitred abbots on occasion of their visiting Rome; they are therefore found in duplicate (*vide* page 621). They all, as far as it is known at present, belong to a period of about a century and a half, including the whole of the fifteenth century, and they gradually increase in size from the first here exhibited, which is of moderate dimensions, to the unwieldy bulk of that of the reign of Innocent VIII., which measures $2\frac{1}{2}$ in. across the hoop, to the projection of the massive bezel; their use seems to have ceased in the beginning of the sixteenth century.]— R. H. S. S.

No. 11. Ring in gilt metal; Robert of Anjou, King of Naples (1309–1343).

No. 12. Ring in gilt metal; Italian—a Ducal ring, possibly a ring of investiture. Fifteenth century.

No. 13. Ring in gilt metal; Cardinal Gabriel Condolmerio, created 1408, afterwards Pope Eugenius IV. (Ob. 1447.)

No. 14. Ring in gilt metal, enamelled, set with an amethystine quartz; Cardinal Franciscus Della Rovere, afterwards Pope Sixtus IV. (Ob. 1484.)

No. 15. Ring in gilt metal; Cardinal Battista Zeno, created 1464. (Ob. 1501.)

No. 16. Ring in gilt metal; Cardinal Ascanius Sforza Visconti, created 1484. (Ob. 1505.)

No. 17. Ring in gilt metal, enamelled, and set with an amethystine quartz; ring of a Cardinal Archbishop of Lyons, most probably Charles de Bourbon, Abp. of Lyons (1466–1488).

No. 18. A thumb ring in silver gilt, with box to contain a relic; sixteenth century.

FURTHER NOTES ON EARLY PORCELAIN VASES (No. 7,901 and 7,902), AND ON "HENRI DEUX" WARES.

By J. C. ROBINSON.

The two very remarkable and singularly elegant pieces of porcelain previously described, pp. 699 and 700, are believed to be the only specimens as yet known of their kind. They are entirely unlike any other wares, and are obviously (as European porcelain) of unusually early date; both are apparently decorated by the same excellent painter, obviously an artist of a far higher grade than the usual average of porcelain painters. The piece No. 7,901, was sent by Lord Stamford, with other contributions, to the Manchester Exhibition in 1857, where it immediately attracted the attention of the writer and Mr. A. W. Franks, as a specimen of entirely novel character; shortly afterwards the writer discovered, amongst the rich treasures of porcelain at Windsor Castle, the companion specimen. Lord Stamford's piece has a character of earlier date than the Windsor one, but it is very obvious that both are of the same origin, even the beautiful silver covers being obviously made by the same hand. The ware is a rather coarse opaque, bluish-grey porcelain, by no means of fine quality; in fact, these pieces are in many respects technically defective, and have quite the appearance of early tentative essays in the manufacture of porcelain. It is not easy to determine whether they are of the soft or hard body, probably the former. That they are of Italian origin is abundantly proved by the style of decoration; and, in the writer's opinion, the date of their production cannot be later than circa 1670–80, and may be considerably earlier. Everything tends to show that they were decorated by a goldsmith enameller, and not by a practised ceramic artist; their decorative enrichments, even in the peculiar enamel colours employed, which are of an unusual and peculiar character, more akin to the watch-case and bijouterie enamels of the school of Toutin or Bordier, than to those of the porcelain technique.

"HENRI DEUX" WARE.

The expectations entertained latterly by connoisseurs, both here and in France, that both the place of manufacture and the name of the author of this ware would sooner or later be revealed, seems to have been already realized. A pamphlet (dated 8th December 1862) in the shape of a letter addressed to M. Riocreux, of the Imperial Ceramic Museum of Sèvres, by M. Benjamin Fillon, has just appeared, in which the writer states that this pottery was made at *Oiron, near Thouars* (*Deux Sèvres*), and that two artists concerned in its production, namely, François Cherpentier, a potter, and Jean Bernart or Bernard, librarian and secretary to Helène de Hangest-Génlis, widow of Artus Gouffier. After the death of Helène d'Hangest, in 1537, the two artists passed into the service of Claude Gouffier, her son, "Grand Ecuyer de France," who was also a celebrated amateur and patron of the arts. The wars of the Huguenots, which desolated the province of Poitou, were, according to M. Fillon, the cause of the cessation of the manufacture.

In reference to the plateau No. 1,218 (in the collection belonging to the Museum), M. Fillon states that the arms upon it are those of Guillaume Gouffier, third son of the Admiral de Bonnivet, whilst he was a Knight of Malta; that is to say, before his elevation to the episcopal see of Beziers, in 1547. The general style of this piece also indicates the period of transition (1537–40), which connects the pieces of the primitive style with those executed after the death of Helène d'Hangest.

M. Fillon promises to communicate the documents, on which his assertions are founded in a forthcoming publication.—(Jan. 1863.)

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